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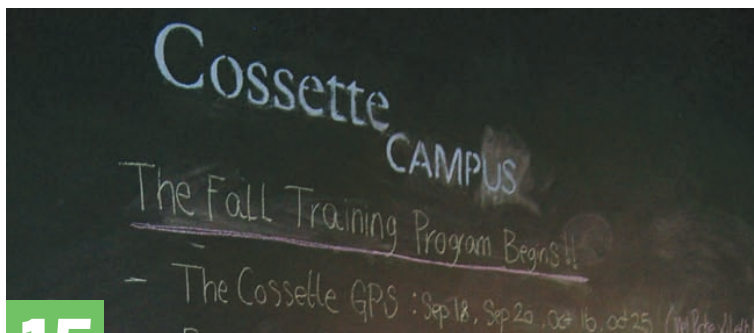


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▲ BIZ

Labour pains



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▲ DESIGN IS EVERYTHING

No longer just the icing on the cake, design is now the flour, the oven, and the fork

On the cover

In this issue, *strategy* explores how design thinking is influencing more aspects of marketing. To bring the concept to life, we asked a few marketers and designers to chronicle recent projects that illustrate design thinking in action. And for a truly designer-generated Design issue, we invited Cecilia Atumihardja, a recent Ontario College of Art & Design grad, to create the cover and style our special report. Cecilia describes her design thinking: "I decided to show the process of design itself. When I brainstorm, I do a lot of sketches, notes, and handwritten marks. These are the elements I used to give a sense of the process." ncchiki@hotmail.com



4 editorial

What power is unleashed when marketing and HR join forces? Campbell's is finding out.

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P&G trims Tide's 'fluffy' image; **Dove** plans its stage debut; **Global** tells your fortune; **Joe Fresh Style** hits the road in a semi while **Campbell's** takes the **Mini**.

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What, like, totally rocked – and what didn't – at **Virgin's** sophomore **VFest**.



HR's catch-22: can marketing help?

The Biz feature this issue focuses on marketing department and agency HR woes. Agency execs, academics and marketers were tasked with assessing the current situation. They find it challenging – with less staff doing more, there's less time for recruitment and training, let alone succession planning, creating a cycle that our panelists predict will end badly.

While brainstorming solutions, some talked about creating a culture that attracts talent (Saatchi), others spoke of internal training programs (Cossette, Cundari), and all felt more outreach to schools is required to promote the industry and encourage useful curriculum.

The resolve: pan-industry collaboration is needed to make strides. The problem: who leads?

In this issue's Forum column on shoring up Made In Canada marketing from global erosion, that lack of a unified voice was also identified as a barrier. A reader suggested lobbying government to put creativity on the economic development agenda, which columnists Ken Wong and Tony Chapman wholeheartedly agreed with. But the question of leadership arose again.

While you ponder some all-powerful cross-sector super group, I will share one example of how marketing and HR working together can have deep impact. And it applies to both issues. It's a program that instills employee loyalty, and it indicates an opportunity for marketing to help solve a pressing business challenge: labor shortages (84% of Canadian execs say it's hard to find qualified employees).

The program is OPEN, Campbell's fifth affinity network within its diversity program, which is founded on the belief that "collaboration of various cultures, ideas and perspectives will bring forth greater creativity and innovation." OPEN, an LGBT network and a backronym for Our Pride Employee Network, was spearheaded by Campbell Company of Canada VP marketing Mark Childs. And it was the first affinity network to launch globally via the company's intranet.

Childs said the idea for OPEN began with the recognition that the Diversity program (which affects all aspects of HR and has women's, Asian, Hispanic, and African American networks) was welcoming for new recruits, so it would be good to be open about Campbell's LGBT acceptance – the program has the full support of president/CEO Doug Conant. The intranet site features articles, feedback, resources and Q&As with Campbell's execs, and has various levels of participation, from anonymity to open involvement.

Internally, the networks serve as a retention and recruitment tool, and educate and instill pride. Jacki Nelson, director corporate communication and government relations, and an OPEN "ally," says the endeavour results in employees feeling more comfortable at work, which is beneficial to all. Childs says that OPEN has already proven itself as a career decision factor. As for retention, account development manager Daniele Bourbeau, a steering committee member, says, "Unless you give me my pink slip, I'm staying. Being supported by my superiors, it's fantastic."

Externally, the diversity support stands Campbell's in good stead with consumers, such as brand-loyal LGBT customers. And last month Campbell was a sponsor of the Out & Equal conference in Washington, manning an OPEN booth showcasing the site.

As the Interweb turns companies' internal affairs public, expect to see more collaboration between marketing and HR. Greg Smith, VP of HR at Campbell Canada and co-sponsor of the diversity strategy with Childs, explains that tapping HR and marketing expertise results in "a higher level of impact and personal engagement of consumers and employees." He adds that as the marketplace and workplace change, "it's critical that programs, products and services meet the needs of those changes. An integrated approach between HR and marketing enables us to better understand and act to these changes."

Childs concurs. "I think we can be a catalyst. The edges are blurred, but we can help fuel momentum when people strategy and business strategy align." In this case, it's obviously so.

And maybe it's as basic as that. Consider HR woes as a branding challenge, and disrupt away, both internally and externally. Cheers,mm

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'tis the season

Looks like a shopping expedition for some evening wear is in order as my Outlook calendar seems to populate itself with awards shows and galas on an almost daily basis at this time of year.

Kicking off the season is the hotly anticipated Agency of the Year/Media Agency of the Year and B!G Awards on November 1st. Hosting this year's soiree are David Crichton and Graham Lee of Grip. Their goal – as lofty as it may be – is to match the performance of the Dentsu team of Glen Hunt and Chris Pastirik. Not sure if they'll be brandishing Samurai swords or sporting blonde wigs or Rochewear, but I can guarantee some laughs. For tickets go to strategymag.com/aoy/2007 They're going quickly and there's little question they'll sell out.

So you get the weekend to recover before heading to the Cassies at the Liberty Grand on Nov. 6th. The program's been revamped to a swank evening affair, and tickets are available at cassies.ca. But don't put away the party wear just yet. The CMA Gala is at the Westin Harbour Castle on Nov. 16th, and all the details are at the-cma.org. **cm**

Claire Macdonald, publisher, *strategy/Media in Canada* 416 408 0858

our readers **write:**

Re: HR thoughts (Sept. 2007)

Finally, an industry article that talks to more than the creative product – an article about what really drives our business: people. Kudos to *strategy* magazine, Ken Wong and Tony Chapman.

Beyond the obvious – salary, title, corner office, bar fridge – there are non-tangible considerations when moving jobs. The 'softer' benefits speak volumes about a company's commitment to their greatest asset and are often under-rated. Here are my thoughts on what agencies and marketing orgs could offer to acquire and retain the right people.

Don't shy away from moms and dads. We have perspective and maturity:

- Four-day week (weekly or bi-weekly) at a five day pay rate. Productive people will often put six+ days worth of quality thinking and flawless execution into a week.
- Subsidized daycare; talk about a retention strategy.

Ongoing recognition beyond yearly performance reviews:

- Monthly 'spot' awards for non-traditional success: a positive attitude, successful mentoring, creative inspiration, charming personality.
- Value-added recognition such as spa day, dinner out, limo service for a week, catered meals, movie passes, maid service, etc.
- Reward volunteer work in industry-related charitable endeavours. Promote the well-rounded employee.

Corporate discounts:

- Extend a suite of offers on a rotating monthly basis: discounts at grocery stores, cell phone rebates, two for one passes at entertainment venues.

Benefits:

- Offer an annual \$200 discretionary allowance for all employees, to allow time for a massage, incremental funds for vision care, or other health/wellness services.

Thanks for the opportunity to comment – you ignited a very personal passion.

Kind regards,

Robin Whalen, MacLaren McCann - MRM

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CREATIVE AGENCIES



PAGE S56

Out of Home Digital

UPCOMING SUPPLEMENTS

December 2007

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“you have exchanged my

NETS CAST BEYOND TV FOR FALL LAUNCH



Global Television cracked open some new off-screen antics to boost its Fall TV fortunes. The net gave away a million fortune cookies in support of the launch of *Survivor: China* and some fortunate souls won free meals at Manchu Wok, or one of three trips for two to China courtesy of targetvacations.ca.

Global also formed what CanWest MediaWorks SVP of marketing Walter Levitt called “unprecedented” cross-channel partnerships. More than 130 Sears stores in English Canada featured

floor decals and window displays for Global’s top shows. A Sears-sponsored *Global Fall Premiere Guide* was distributed in all CanWest papers last month, supported online at sears.ca. Meanwhile, at Burger King, tray liners and tent cards showcased Global programs. All creative and media plans for an extensive OOH, print, radio, online and transit push were developed in-house by Global’s marketing department.

Not to be outdone, Alliance Atlantis’ BBC Canada tucked a saucy 16-page newspaper insert in the form of a British-style tabloid, the *BBC Telly*, in with 250,000 copies of the *Toronto Star* to push its fall slate. Even the CBC has stepped outside the box, producing in-cinema ads for its hot fall property, the costume-drama miniseries *The Tudors*, starring a frequently disrobed Jonathan Rhys-Myers. Some of us are more fortunate than others. **CT**

PICK FROM ABROAD : The U.S.

MICROSOFT MAKES ITS MARK



To promote its free web-hosting software, Microsoft Office Live, Redmond, WA-based Microsoft dragged a kitchen table to Phoenix, Atlanta and Portland, where entrepreneurs could set up their own websites on the spot and then carve a notch in the table. Participants’ short, funny stories about why they needed a website were taped and uploaded to

microsoft.com/notch. One musician wants to sell his music online so he can “sleep in a bed full of money.”

“We wanted something viral that small-business owners would spark to,” says Ben Carlson, CSO at New York-based agency BaM. “A lot of people seem to start their businesses at a kitchen table.” **AB**

P&G RALLIES ALLIES (AND FOES)

The more the merrier for eco-friendly compaction mission

Procter & Gamble is carefully getting ready to go out on a limb. It’s making sure consumers are on board first, though.

The CPG giant is set to convert all of its liquid laundry brands, including Tide, Gain and Cheer, to a 2X compacted formula by next April in Canada and the States. In Canada, P&G is already beginning educational efforts so consumers aren’t taken aback when their favourite brands are half the size but the same price.

“This wasn’t a rash decision. It’s Tide – the crown jewel of P&G,” says Lee Bansil, director of external relations at Toronto-based P&G Canada. “The consumer has been in a shopping environment where bigger is better – there’s a lot in it for us to engage early on.”

Bansil and his team have already assembled an independent expert advisory panel to tout the environmental benefits of compaction via media interviews and public appearances. Members include Barry Friesen, director, Waste Management Services for the Niagara Region, Johanne Gélinas, partner, corporate responsibility and sustainability at Deloitte and Michael Lio, executive director of the Consumers Council of Canada.

Bansil also hopes to put together a consortium of other interested parties like competitors and appliance manufacturers. “Ultimately, our wish is to pull together a consortium [that] could produce an unbranded campaign around compaction,” he explains. “We want to change the footprint of the sector.”

He says a big concern right now is that consumers will overuse the concentrated formula and become dissatisfied when they run out earlier than expected. “There are some challenges ahead, like dosing,” he says. “The consumer is really savvy. It’s important she gets the same value from the compacted product as she did with her ‘fluffy’ [current less potent formula].”

Bansil says they’ve been able to get retailers on side by touting the storage and shelf-space savings the smaller packages will offer.

P&G is working with Toronto-based Canadian Business for Social Responsibility on the efforts, but Bansil won’t reveal which ad firm they’re working with on the mass communications campaign set to launch next spring. **AB**

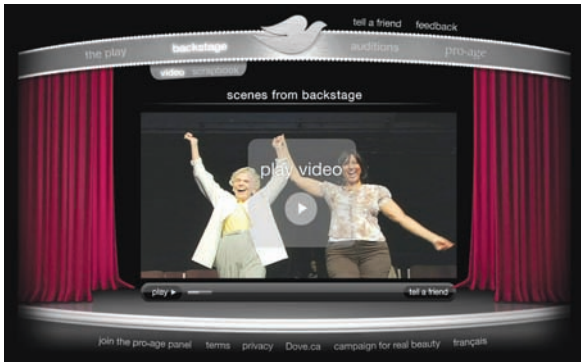


tummy for my buttocks”

REAL BEAUTY TAKES TO THE STAGE

Dove preps consumer-generated play

◀ By Carey Toane ▶



Judith Thompson, the subject matter will be in line with Dove's Campaign for Real Beauty, which aims to change perceptions of beauty and aging.

The idea came from the Toronto arm of Ogilvy & Mather after seeing *Menopause Out Loud!*, which has the same target group as Dove's pro-age campaign. "[Creative team writer Chris Dacyshyn] noticed how strongly the audience responded to the play," says Janet Kestin, co-CCO at Ogilvy in Toronto. "The audience was composed of many different types of women...and you could tell some had been to see it more than once. She walked away saying how nobody speaks to [that demographic] and nobody listens to them."

The project may very well be the first play ever produced by a consumer goods brand, but that didn't deter anybody at Unilever Canada, says Kestin. The brand is now led by Sharon MacLeod, who stepped in as marketing director of skin care and deodorants after Mark Wakefield moved to Ferrero Rocher. "They're gutsy clients, and experimental – if it feels right, it doesn't matter if it's hard."

Toronto-based agency Capital C created a website to provide ongoing updates on the play and provide a "Dear Body Audition Kit" created by Ogilvy. The virtual kit contains everything women need to gather friends, share their feelings on beauty and aging and even compose their own audition letters.

So far nine women have been chosen, and the search for the final three will conclude this month. Video on the site provides a taste of the poignant humour to come: "Dear Body, you have exchanged my tummy for my buttocks."

Says Kestin: "Real women and their real words was an interesting place to start...It's an opportunity to be seen and heard, and that beauty has no age limit is the bottom line on this."

Dove is taking its pro-age message from the screen to the stage.

Twelve "real" women will star in the as-yet-unnamed play, to debut at the Young Centre for the Performing Arts in Toronto next April. Penned by renowned Canadian playwright

CAMPBELLS ON CAMPBELL'S

In its new "Meet the Campbells" series of TV spots, Campbell Canada is driving a red-and-white Mini across the country to do exactly that – meet families with the same last name as the iconic soup co and help them "rediscover the Campbell's soup they've always loved."

Over 500 families responded to the open casting call, and were eventually narrowed down to six. The first spot features a bonafide family of farmers who grow soup carrots for Campbell's, and who are predictably fond of vegetable. From this honorary Campbell's family, the next stop is Marieville, Quebec, where *soupe aux tomates* is the favourite of Patrick and Valérie Campbell.

"We hope to get their genuine reactions to how we are helping Canadians make the healthier choice an easier choice," says Mark Childs, VP marketing at Campbell Canada. The spots end with a plug for soups with the Heart and Stroke Foundation's "Health Check" symbol.

"The campaign really does fit...our focus of 'real food,



real people," says marketing director Moya Brown. "It ties into our vision of extraordinary authentic nourishment for all, reflecting [Canada's] diversity through this campaign."

The TV spots are backed by print ads in French and English magazines, all by BBDO in Toronto and Montreal, and meetthecampbells.ca was by sister agency Proximity. A strong in-store presence is augmented by local events to meet the Campbells in their hometowns. **CT**



RETHINK SPILLS PINK INK

Just in time for Breast Cancer Awareness Month, pink is the new yellow for one pop culture icon.

SpongeBob SquarePants is trading in his trademark yellow pants for a pink pair – and asking Canadian women to do the same.

Nickelodeon and Viacom Consumer Products have collaborated with Toronto-based non-profit Rethink Breast Cancer on a limited-edition "SpongeBob PinkPants" line, launching late September in LaSenza, Sears and Wal-Mart stores across Canada. All proceeds will fund Rethink Breast Cancer's research, education and awareness programs.

While the Canadian campaign marks SpongeBob's first international pair of pink pants, the cartoon has tried on a few pairs in the U.S. in the past. Last year, Nickelodeon teamed up with Oakbrook, IL-based toy manufacturer Ty Inc. to produce a pink SpongeBob Beanie Baby in support of Breast Cancer Awareness Month. **CT**

WATER COOLER

ASKING CANADIANS

With design thinking on the agenda this issue, *strategy* wondered who was top-of-mind design-wise for consumers: the clean, popping visuals of Telus; the inviting packaging of SDM; the rich look of Cirque; the fun & functional Umbra; or the iconic Roots?

Which is the top design-savvy Canadian brand?

Roots	68.3%
Telus	9%
Shoppers Drug Mart	9%
Cirque du Soleil	8.8%
Umbra	4.9%

This poll of 1,000 Canadians was conducted by the Asking Canadians™ online panel from September 4th to September 10th, 2007.
www.askingcanadians.com



Joe gives Style a Fresh face

To mark the launch of the Joe Fresh Style Kids collection, Loblaw deployed a fully functional store on wheels – replete with sales staff and change rooms – to five cities across Canada.

The road trip marks the fashion retailer's first departure from its store-in-store deal with Loblaw since it launched in 40 Superstore locations last March. Without any marketing, 18 months later the line is carried in around 350 stores under the Loblaw banner. "It's no secret, [Loblaw executive chairman] Galen Weston [Jr.] wants this to be a billion-dollar brand in the next few years," says lead designer Joe Mimran.

Not surprisingly, then, the pop-up shop is part of a larger push for Joe that includes Gap-esque TV spots produced by Bensimon-Byrne and double-page magazine spreads shot by design agency Perennial, both of Toronto. Two more TV executions are expected this year.

But the real draw has been Mimran himself. The man behind Club Monaco, Caban and Alfred Sung has become the new face of Loblaw fashion. "It was critical to give it a face and some fashion credentials,

a real design sensibility and philosophy," says Mimran, who had a hand in the TV spots and travelled to promote the new line.

Target and Uniqlo have tried pop-up retail in the U.S., but Joe's is the first cross-country effort in Canada. The stunt seems to have paid off, scoring press in the *Globe and Mail* and the *Toronto Star*.



"The response is so positive, I don't see why we wouldn't do it again in other cities," says Loblaw VP public relations and public affairs Elizabeth Margles. "There are so many applications for this program that, to use the cliché, the possibilities are endless." **CT**

Brilliant!

◀ By Annette Bourdeau ▶



It's big, bold and in-your-face. Ford Canada's massive 44 x 8 metre 3-D billboard in Edmonton features an enlarged replica of the new Ford F-Series Super Duty model's grille, complete with a smoking Ford branding iron.

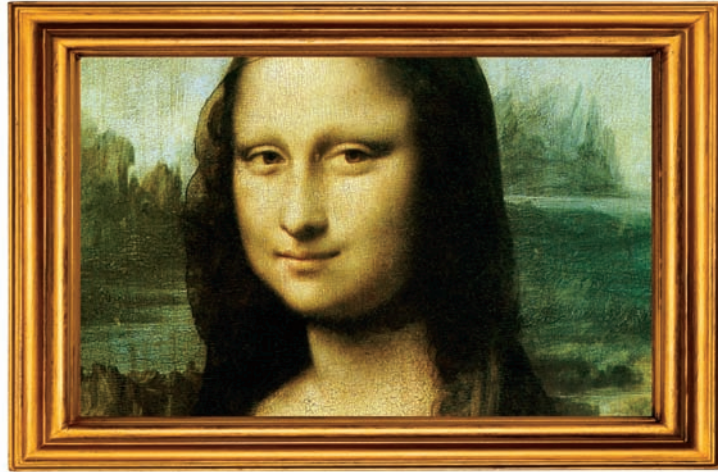
Ford brand sizzles in Edmonton

"We wanted to instill leadership and the power of the brand," says Helen Jackson, truck communications manager at Oakville, Ont.-based Ford of Canada. "[Also], it's got a very attractive front end that we wanted to highlight."

The branding iron is also a nod to the province's farming roots. "Alberta is the heart of truck country," says Jackson. "This is a very high-impact market."

In a very happy coincidence, the billboard is located on the city's Wayne Gretzky Drive, complementing Ford's support of the Edmonton Oilers. The billboard will be up until December. Ford worked with Young & Rubicam Toronto and Mediaedge:cia, also of Toronto, on the effort.

If a picture's worth
a thousand words



then this is worth a
thousand thank you's



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OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



CARLING MATES VALUE WITH HAPPY COUPLES

While its competitors are showing guys getting girls, Carling is presenting men keeping their women happy.

The new "Carling is for caring" positioning, by Taxi Toronto, differentiates the value brand by depicting guys justifying their beer spend by showing their partners how cheap it is. One "slogan" featured in the ads is "money saved is money earned," with a dude reassuring his lady that by buying Carling he's investing in their future together.

"The strategic idea was to give it more benefit than just a buck-a-beer brand," says Ron Smrczek, ACD at Taxi. "People are becoming a bit more savvy to the buck-a-beer messaging – they know it's not just about price anymore, it's about quality, too."

The campaign, which includes radio, OOH and guerrilla efforts, has been rolling out across Manitoba – where the brand is very popular – and Ontario.

In August, a street team took over Hamilton's Ivor Wynne Stadium during a Tiger-Cats game, with "couples" marching through the aisles and parking lot holding placards with slogans like: "He chose us when he chose Carling" and "His beer savings = our future." The street team handed out buttons and T-shirts with the slogans, as well as pamphlets called HUG (Helpful Users' Guide), about how to "help her understand your choice."

client: **Jamie Sprules, brand manager; Andrea Bowie, brand manager, Carling, Molson Canada**
agency: **Taxi**
ECD: **Zak Mroueh**
ACD: **Ron Smrczek**
AD/designer: **Nathan Monteith**
copywriter: **Stefan Wegner**

photographer: **Frank Hoedl**
illustrator: **Andrew O'Driscoll**
agency print producer: **Mark Prole**
account directors: **Barry Teplicky/Shelley Raymond**
account manager: **Anna Halfpenny**
agency planner: **Maxine Thomas**





IKEA DISRUPTS SLEEP PATTERNS

Ikea is waking up its mattress business.

Burlington, Ont.-based Ikea Canada's latest campaign aims to establish itself as a strong player in the mattress category and duke it out with Sleep Country Canada and The Brick.

"Ikea is not known as a place for mattresses – people think low quality and European sizes," says Martin Beauvais, CD at Toronto-based Zig. "The strategy with Ikea is that it's not the 'first apartment' retailer anymore – they have high-quality items, too."

A 30-second TV spot features people falling asleep during their daily activities, leading up to the tag: "You should be sleeping better." A guerrilla effort took that idea even further: 50 actors spent a day "falling asleep" in busy places around Toronto, like on the subway, with a blanket reading: "I'd sleep better at night if I had an Ikea mattress." Beauvais says they're considering doing it again in a different city.

All executions draw consumers to the microsite, ikea.ca/mattress, where they are guided through the benefits of a good mattress by someone other than "voiceover guy," aka Swede Jonas Fornander, who narrates Ikea's commercials. He's decked out in Ikea-coloured sweats – the blue and yellow of the Swedish flag – and dispenses tips on how to get a good night's sleep. Two radio spots feature him telling consumers to go check him out online.

Beauvais says they wanted to leverage Fornander's popularity beyond the radio spots, and goes on to explain why they opted not to include him in the TV spot, too. "He's not an actor, he's a computer IT guy...[a commercial] would probably be a painful process."

client: **Cass Hall, marketing manager; Hilary Lloyd, advertising manager, Ikea Canada**
agency: **Zig**
CD: **Martin Beauvais**
copywriter: **Michael Clowater**
design director: **Michelle Donnelly**

team leader: **Lesley Rivard**
project manager: **Natalie Sammut**
project coordinator: **Hailey Anevich**
strategic planner: **Mark Aronson**
managing director: **Shelley Brown**
talent: **Jonas Fornander**

MALL GETS MILEAGE OUT OF TRAFFIC WOES

Sometimes, keeping it simple just makes sense.

The latest campaign for the Richmond Centre mall in Richmond, B.C., doesn't promise anything fancy, thanks to a practical directive from Leslie Matheson, Richmond Centre's director of marketing. It just tells you how to get there amid ongoing major road work, and plays on construction icons to alleviate the annoyance factor. For example, one bright orange sign outside the mall reads: "Be prepared to shop."

"Leslie knew that a new transit line would be coming right by the shopping centre, and that it would hit in the fall, when it would be chaotic," explains Alan Russell, CD at DDB Vancouver. "We knew we'd be doing a tactical campaign this year as opposed to a traditional fall branding campaign."

The campaign is very tongue-in-cheek, and even includes a "women shopping" sign to accompany the innocuous "men working" notice. Other on-site executions include a giant shopping bag hanging from a crane and orange "construction" signs with a silhouette of legs wearing heels.

"We used the icons of construction to remind people in a fun way that they can still shop," says Russell.

The campaign also includes straightforward transit, print and radio ads that tell consumers which routes to take to access the mall during construction.

client: **Leslie Matheson, director of marketing**
agency: **DDB Canada, Vancouver**
CD: **Alan Russell**
copywriters: **Kevin Rathgeber, Dan Scherk**
ADs: **Dan Strasser, Alexander Gerlings**

account manager: **Terra Cochrane**
illustrator: **James Hindermeier**
retoucher: **Paul Lang, The Orange Apple**
photographer: **Alastair Bird**



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HR'S CATCH 22: “A LOT MORE DOING AND A LOT LESS LEARNING”

◀ By Mary Dickie ▶

Emerging channels. Diverse disciplines. Complicated programs. The roles of agencies and marketers are more challenging than ever, and a shortage of skilled professionals is looming. And as everyone tries to do more with less, training has fallen off the map. Is enough being done to attract, educate and hang on to talent? *Strategy* pulled together a roundtable of experts, moderated by executive editor **Mary Maddever**, to find out.

PANELISTS



Rob Assimakopoulos recently joined the Canadian Football League as VP marketing. Previously, he was VP marketing at Molson Canada and head of marketing strategy and innovation at Procter & Gamble Canada.



Brett Channer has worked in advertising for 20 years, as an account exec, planner and copywriter at such agencies as JWT, Chiat\Day and Saatchi & Saatchi, where he is currently chairman and EVP/CD.



Aldo Cundari is chairman and CEO of the Cundari Group, which he founded more than 20 years ago. He is also board chair of the National Advertising Benevolent Society.



Janet Hardy consults for the Chrysler Group, teaches at the U of T's Centre for Industrial Relations and Human Resources and specializes in performance management and leadership coaching for New Paradigm Learning.



Glenda Hummel is SVP at Scotiabank, where she oversees efficiency and service-level strategies. She also sits on the bank's donations committee, and is involved with St. Michael's Hospital and Ernestine's Women's Shelter.



Brett Marchand began his career at Procter & Gamble, and worked at Campbell and Molson before moving to the agency side at Lowe Roche and now Cossette Communication-Marketing, where he is SVP/MD.



Joan McArthur is a partner at 27 Marbles Training, where she teaches courses for advertising and marketing professionals. She also teaches at OCAD, and has 20 years of experience at agencies including Ogilvy & Mather and McCann Erickson.



Ken Wong is associate professor of business and marketing strategy at Queen's University's School of Business. He has also taught at Carleton and Harvard, and is an inductee into the Canadian Marketing Hall of Legends.

It's unanimous: there's a scary lack of training in marketing. To nip it in the bud, a group of industry members founded the Marketing Communications Education Trust in 2005 to raise funds for Canada's first chair in brand communication, as well as a Bachelor of Business Administration degree with a concentration in brand communications, at Waterloo's Wilfrid Laurier University. MCET board member and roundtable panelist Brett Marchand says the plan has raised more than 70% of its \$5-million goal. "The idea was to design a specific undergraduate program so students could be prepared for a marketing communication or agency career after their fourth year," he says. "Because there was really no program dedicated to those career paths."

Marchand, who is also the Institute of Communication Agencies (ICA) executive committee chair, is excited about the master's program the organization is working on. The plan is to pilot it in fall 2008, although no post-secondary institution has been chosen yet.

"The idea is to take people who have experience in the industry and are looking at senior management roles, and give them the training that is needed at that level," he says. "How do you train people to be in leadership roles across all the communications

NOV

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OSPREY
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disciplines? How do you train somebody to actually manage an organization? The goal is to offer that kind of program.”

As well, the Toronto-based ICA offers members courses in print production, portfolio development, broadcast commercial production and the fundamentals of advertising, plus the Communications and Advertising Accredited Professional (CAAP) essential skills development program. And the Association of Canadian Advertisers offers a master's certificate in marketing communications management in cooperation with York University, plus strategic and branding courses in Toronto and Vancouver.

Still, there's clearly a need for more training to address current gaps, and some agencies are providing their own programs. The Cundari Group, for instance, has online tutorials for everything from chairing a meeting to making an effective presentation. There's also a mentoring program in which junior employees handle RFPs (under a certain budget threshold), giving them valuable experience and allowing managers to identify rising stars. Cossette provides no fewer than 35 courses on advertising and marketing skills, taught primarily by senior managers, in its Cossette Campus program. Cossette also fosters integrated thinking via the Sandbox, which puts creative people through various disciplines for three months, after which about half are hired and the other half, Marchand says, are plucked by other firms.

And with the approaching boomer exodus, there's also a focus on more senior training. To help meet that need, the ICA is working with training partners such as veteran agency execs Joan McArthur and Leslie Ehm of 27 Marbles Training, which facilitates workshops on writing, pitching and leadership skills for creative professionals.

Read on to find out what *strategy's* panelists think about what works, what's broken and what might be done about it all.

Mary Maddever: What positions are hardest to fill?

Joan McArthur: One of the biggest is the interactive space. The agencies that have in-house interactive are growing 60% in a year, and they cannot keep up with the need. Nobody has time to step back and assess issues and goals.

Ken Wong: We've been seeing this on the marketing side with brand management. It's harder to find competent young brand managers, because the best ones want to go into investment banking or consulting, and firms are offering them incredible inducements.

Aldo Cundari: Also, they're very active in the school environment. We go to job fairs at universities, and find ourselves elbowing for room. We say up front, 'We're not paying what these guys can, but you're going to learn a lot.' But I don't think we as an industry are active enough in bringing folks in. And the only way to do that is to go out into the universities.

Brett Marchand: When I started at P&G, I was a brand assistant on Coast deodorant soap, and I had a brand manager. Now, they've got a brand manager for all soap and cosmetics. Because the clients are thinner in marketing, we have to fill that void on the agency side. And we haven't created integrated brand marketers, because we've hired people and trained them to be advertisers for 10 years. So we're finding a lack of senior level people who can manage an entire brand. We've been hiring more and more clients who have 15 years' experience. But it's going to be a huge challenge five years from now.

Brett Channer: I just hired a CEO and it took me a year, and I had to hire my client. That's a problem.

Wong: From a university perspective, I don't think students recognize that there are those opportunities on the agency side.

Maddever: How would you assess the relevant skills level of the job candidates available now, and the ability of marketing departments to attract that talent?

Rob Assimakopoulos: At entry level there's always great talent. They don't come perfectly packaged, but they're good and they come from multiple sources. I just wonder if our business

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schools are teaching students to be CEOs rather than project managers. I've had a lot of MBAs work for me, many of whom are learning how a CEO moves the chess pieces around. It's OK, but what do you do when you're managing a project and the shit hits the fan?

Wong: That's always been a concern, that we were teaching people skills they won't need for 10 years. The new reality is that project management is being taught, emotional intelligence is being taught. But students still have this stereotype of what's theoretical and what's real. They'll write down 'People are important,' but they don't really believe it until they get to the real world, and then they're

and there are some generational norms that are fabulous fits with your industry. They are flocking to consulting for similar reasons as they should be flocking to advertising.

You guys are in the business of innovation and creativity, and that is a generational norm. Part of that is your web presence, which is a huge issue. And if you can brand the industry as a place where people can exercise those creative talents, that it's dynamic and high-speed, that there's lots of change, that it's a collaborative work environment, and that there's an entertainment, fun aspect – those are four of the critical norms that any industry needs to appeal to them. The other norms are

every job. This is about trying to find the cream of the crop.

Hardy: But everybody's trying to find the same cream of the crop, and if they're not coming to your industry because other industries are top of mind...

Assimakopoulos: To effectively market an industry, I think it's important to be sharp about how your philosophies intersect with theirs. I think it behooves us to be more articulate about what it is we do as marketers.

Wong: You're right. The hardest question a student can ask is, what does a marketer do?

Channer: We call it seeding behaviour.

Wong: But here's the classic problem the student faces. What exactly does a marketer do on Monday? Or Tuesday? What exactly is this job, and what am I supposed to be learning to do?

Maddever: So there are competition and skill set issues to overcome. Can you give me some examples of successful recruitment strategies?

Channer: The best one I've heard of is the one our New York office instilled, and they won Agency of the Year this year at Cannes. It was the worst office in the world three years ago, losing money and clients. And two leaders came in and created the "attraction culture." If you have talent at the top with the confidence to attract others, it gets rid of the need to

If you're in an environment that's training general managers, why would you want to work where you see yourself writing jingles and being Darrin Stephens in *Bewitched*?

– Ken Wong

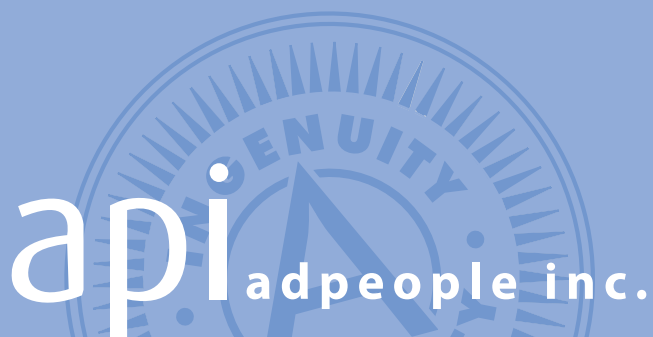
going, 'I should have paid attention to project management, I should have learned how to work with people.'

Assimakopoulos: It's encouraging to learn the curriculums are evolving, but I've seen a lot of horse trading as opposed to grooming.

Janet Hardy: We surveyed 6,800 Gen Ys,

around freedom and work-life balance, so if one week has 80 hours, the next week can't, they're not going to buy that. There are norms you can play to, but you haven't embraced them and figured out how to place your industry vis-a-vis consulting or banking.

Marchand: But numbers are not the issue. I mean, we get almost 60 applicants for



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Alan Allnutt, Publisher of The Gazette in Montreal, is pleased to announce the appointment of Stéphane Le Gal as The Gazette's new Vice-President of Advertising Sales.

Mr. Le Gal comes to The Gazette from ConAgra Foods Canada, where he was Director of Sales for Eastern Canada. During his 17 years in sales, he has worked for such prestigious companies as Campbell Soup, Ralston-Purina and Procter & Gamble. He has a BBA in Marketing and an impressive record of building sales organizations and elevating customer service in the packaged-goods industry.

Mr. Le Gal will be responsible for the newspaper's advertising sales, including classified and online. He joins a team of experienced media professionals intent on maintaining and growing The Gazette's position as the dominant editorial and advertising medium serving the large English-reading audience of Montreal.



The Cossette Campus, run by national training director Christina Flavell, offers 35 courses.

recruit. At Saatchi Toronto we looked at them and learned. We had to pay big fees to get the right people at the top, but now the attraction culture is starting. You save money on fees, you have a selection of people to choose from and you attract people that fit the culture. But you really have to define your culture, because if you can't, how do you sell it to a client?

Assimakopoulos: If there's one thing I'd like to concentrate on, it's the fit. That's a bad word for some people, because they feel they should be objective. Well, in organizations you have to be like us and walk like us, and that's subjective. The other thing is working on assessing someone's potential. That comes down to asking great interview questions

and drawing from experiences other than professional experiences. We hired a woman who told us about turning babysitting into a summer camp at 16. She had something special, other than what was on her resumé.

Marchand: We were spending hundreds of thousands on recruiting fees, which I didn't want to do anymore. Gen Y is different from the generation I came from. They come in with a certain sense of entitlement, and Cossette went through a period where we thought we'd change them. We've come to the realization that you really have to manage this new generation. They don't want to work in sweatshops, and let's face it, agencies have been built on unpaid overtime. And that poses a recruitment challenge, because

you have to address those concerns up front. So we lean heavily on referrals. We're getting most of our people from paid referral programs, internal or external. And we've got four people in the past month through Facebook. It's all about tribes now.

Cundari: We have a Facebook club of former employees, and I can send them all an email and ask them if they know anybody. We have a referral program much like that, with a set fee.

Channer: I'm not meeting people unless they've come through someone at the organization.

Maddever: What's the farthest afield you've looked to fill a position?

Channer: We just hired someone from a pet store. We go into human assets rather than just the qualities on paper. She had a great story about something she created in university that became a business, and that got us excited.

Marchand: We're starting to broaden the net. It used to be find someone from an ad agency or marketing. We weren't in a position to change that until we put a training program in place. And we've had some success. We just got somebody from Vodaphone to run promotions. We've looked at people with journalistic skills, but we needed the training program to have that focus.

Maddever: Is there enough training going on out there?

Assimakopoulos: When I was at P&G 10 years ago, we had a lot of time to ruminate on strategies. Today, people are doing a lot more doing and a lot less learning. I spent five weeks with my brand manager revising one simple document on a store check, to organize my thoughts and come up with sound conclusions. That was a valuable piece of training; I don't think junior marketers have that luxury today. Companies demand more ROI, faster, for more clients, and that means senior managers have to invest more of their time. We have to work harder and they have to work harder, we have to get more out of them and create capacity for them to learn. That's a big challenge.

McArthur: That's really why my partner and I started our company, to fill that need, because everyone is doing more. I had a student, a third-year intern who went into an agency, and on her second day on the job she was running a commercial shoot. The other

Generation Next is the first generation that grew up with parents that were all over them, like, 'Sally did a somersault, let's have a parade.' So they need quite a bit of praise.

– Joan McArthur

thing is, there are more people leaving than coming in. At OCAD, enrollment is dropping.

Wong: The numbers at business schools are rising, but the numbers coming into marketing are going down.

Glenda Hummel: The other part is that senior managers don't know how to do the training, and don't know the value of that investment. And they're rewarded for gaining the account, but not for the development of their staff.

Cundari: Part of the reason we have these faults is the consolidation of the industry. We allowed multinationals to come in, and to make our profit we strip out training. And we lose that ability to train middle-level staff. In my situation we can spend that money. In a multinational, you've got to meet your numbers. We've got to fight that battle with the parent companies so we can build back those training programs. And then the thought is, why am I going to train them when they're going to be stolen in three years?

Assimakopoulos: That's a mindset that creeps in every time somebody goes to invest in training. When I joined Molson there wasn't rigorous training, but when I left they had a career apprenticeship program. But there were warning signs, like 'We're going to invest two years in this person and they're going to leave.' So there is that fear that I may not get the return on this investment. However, the alternative is that you're not creating a talent pipeline. No risk, no reward. So we need to

swallow that risk. Secondly, I think we need to match the needs of the individual with the needs of the company. Having the privilege of being part of three learning organizations, I know that we had a synergistic relationship.

Hummel: The other benefit of training in-house is the company culture that happens. Shut that training off and hire them off the street, they don't have the same fit with the organization, so they leave sooner or they're not as engaged. When you do it in-house, it's part of the branding. And we're seeing that now. You go to the street and buy it, it looks good on the CV and they're out the door in five years.

Cundari: I think the way organizations measure ROI is incorrect, because training is part of the equation. We have implemented a balanced scorecard, and training is part of how we measure ourselves. If we removed that from the equation, our score would drop dramatically.

Maddever: I wanted to get a sense of the scope and impact of your individual training programs. What's working?

McArthur: We have a leadership program aimed at advertising people, and a lot of creative people go into it because nobody is training them. One day they're coming up with campaign ideas, and the next day they're expected to do budgets and forecasting, setting goals and understanding objectives. And both OCAD and Humber are in the process of becoming universities, so creative people are getting less time learning advertising skills, because they're having to take liberal arts courses to fulfill that agenda.

Assimakopoulos: My last boss called all the VPs together and gave us leadership training. A lot of it was about filtering messages, being strategic about choices, the soft side of training. It permeated the way we do business, and we became better leaders.

Marchand: We've made a major investment in developing the education program through the ICA, and that's probably the most important thing we can do as an industry. I would almost gladly downsize our own program if we could have support for that.

We're really working on the curriculum at Laurier. We've got to teach project management skills to people who want a communication degree. We're revamping CAAP, because I'm not sure those skills are still useful. And there's a master's program at ICA being developed with a couple of postsecondary schools. It's critical that the industry does that.

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Maddever: But you felt the need to do something in-house at Cossette as well.

Marchand: Yeah. We have specific needs, like hiring people that don't necessarily have marketing degrees. And Cossette is a complicated organization with nine divisions.

A lot of university grads are recruited by P&G and Nabisco, not by ad firms. There's no point, because they haven't been trained into our skill set.

– Brett Channer

For Cossette Campus, we have 35 courses taught by management, and we earmark what courses people should take in what years. It's a fairly major investment, and now our clients are going through it. Then we have the Sandbox, which puts people through all the disciplines for three months – so they have to be copywriters or art directors or whatever in direct, in advertising, in interactive, in PR – and that has been pretty successful. A lot of our best campaigns come out of that program.

Maddever: You're hoping the associations take on more of that, but it sounds like a great retention tool. Will you keep it?

Marchand: Absolutely. But I would rather there was a base industry level of training and we could augment that.

Assimakopoulos: Wouldn't it be interesting for the industry to chip in for that training, for different representatives to design aspects of a curriculum, whether it be managing an agency's business strategies, building great creatives or writing pitches? I think the industry tries to throw money at the problem, whether it's buying a chair at Laurier or a training course. Perhaps it should play a more active, nurturing role and actually design and deliver the training.

Maddever: Through the associations?

Assimakopoulos: Yes, or a new one whose primary mandate is to develop marketing talent in Canada, teaching aspects useful to somebody prospecting for a job in advertising or brand management.

Cundari: BMW has schools called brand academies, and if you work on a brand, you have to go through the brand academy. I think it's brilliant. There's one for BMW, one for Rolls-Royce and one for Mini. On top of that, they have their Powerhouse, which is the top six agencies in the world that they invite for global brand watches. We're now part of that, but it's taken 12 years to get there. And if we don't have the relationship with the client, or the right skill sets, we're never going to get in there.

Maddever: Given the impact of losing skilled talent, is enough being done to retain people?

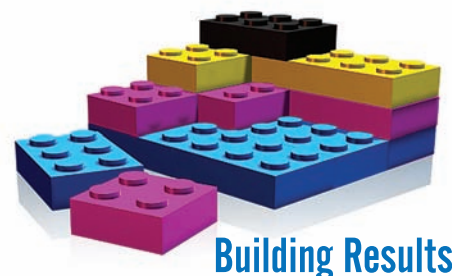
McArthur: Crispin Porter [+ Bogusky] in the U.S. has a handbook they give to employees, and the minute you open it you get the culture of the company. They assign every

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new employee a sensei, Japanese for teacher, which I think contributes to their retention level. Because the sensei doesn't want to let down his students, and the student wouldn't let down his sensei. It's also a buffer between employee and management that can resolve problems that would be tough to go to a higher level with.

Wong: Microsoft used to have a website where they would calculate, based on your starting date, what your options were worth and what you were giving up if you migrated somewhere else. It doesn't get more direct than that.

Channer: We have four founding principles that were designed for under-30s: democratic, transparent, collaborative and inspirational. Those four words are so powerful to a group under 30. They are less motivated by money. The other thing is flexibility. It's one of the biggest hot buttons for that group.

Marchand: I disagree with the money comment. This generation is as focused on money as any other. They're thinking about equity and long-term, but it's a major issue. The reason we went public, it was a retention strategy for us – how to keep senior people

by giving them a piece of the pie. It's tough to give up that portion when you're a small agency, or a multinational.

Cundari: It's partly the industry's fault, because the easy route is to pay more. And they can't manage themselves out of the problem, so they chop one employee and spread his salary over a number of people. We have this policy where the employees know exactly where they stand and what the next steps are. Every review goes through our executive team, so you get the right value for each individual. And we quickly know if someone is going to stay with us, because we know where they want to go, and their weaknesses. That changed our retention strategy. We published that as part of our balanced scorecard. There are three levels, and at the lowest level you're automatically on probation and you have three months to improve or you're out. It sounds vicious, but I'm doing them a favour because they're going to climb up.

Maddever: Is there enough succession planning going on?

Channer: I'll tell you the cost if you don't do it. Saatchi didn't make sure we brought

people in to replace the people moving on. That almost killed our company. So I can't tell you how critical it is to your business success. The cost was enormous, but we made the investment and I'd say 60% of our staff are under 34 years old now. One of the other ways Saatchi went wrong is we didn't invest in the people we had in order to understand where the business was going. That will never happen again.

Cundari: My concern is that we've got talent leaving us and nowhere for them to go. Do they become consultants, or exit the industry altogether and then there's a huge vacuum? Is there a way to say, "These are the mentors that will help us transition"?

Channer: The problem is, we don't have room in the payroll for that mentorship.

Assimakopoulos: The boomers are leaving, but we'll survive. We're going to lose a couple of seasons, but you can't just focus on those two or three years when they left, and in some cases left scorched earth, didn't teach anybody anything, looted the place of its money and are gone. Necessity breeds invention. People will either invent ways to survive or die off, and hopefully the former. ■



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RELIEF FOR THE COMMON COLD



Ted Lachmansingh's strategy shifts for Benylin and Benadryl are nothing to sneeze at

◀ By Annette Bourdeau ▶

"He is quite open-minded. He recognizes when things aren't working."

Lachmansingh and his team developed a psychological profile of a sick person: they know they're sick, but they feel guilty about missing work. All of the other cold brands were telling consumers to be troupers, to take their medicine and get on with their days. Thus, there was an opportunity for Benylin to be the friendly brand, reassuring

Ted Lachmansingh's brand portfolio hasn't changed much in the past 10 years, aside from going through three different owners – Warner-Lambert, Pfizer and now Johnson & Johnson. Throughout it all, he's been the one constant variable, and his track record of consistent market-share gains over the years has allowed him to come through the multiple acquisitions unscathed.

The 39-year-old, Markham, Ont.-based Lachmansingh has recently seen two of his brands – Benylin and Benadryl – through significant rebranding efforts that aim to create emotional connections with consumers.

Moving Benylin away from the successful "Doctor Recommended" positioning it sported for over 17 years was a bit of a scary proposition. But Lachmansingh knew it wouldn't work forever, especially since most people don't go to their doctors to treat common colds anymore. "It was definitely a gutsy approach to walk away from a 17-year campaign. I personally was nervous about that," he recalls. "We realized the campaign was losing steam. People remembered the brand, but they didn't like the advertising – it was cold and distant."

To remedy this, Lachmansingh and his team, along with their AOR, Toronto-based JWT

Most consumers feel that no one medicine is better – what we needed to do was really connect on an emotional level



New commercials for Benadryl and Benylin developed by Lachmansingh reposition the brands as friendlier

Canada, embarked on an 18-month research campaign to glean consumer insights. "Ted had said, 'I'm open to another approach as well,' but that's something I've heard a lot," recalls Colin Winn, group creative head at JWT. He and Lachmansingh later had an informal meeting at a restaurant, where Lachmansingh assured him that he was serious about change.

consumers that it's OK for them to take the time to get better. "We're the brand saying, 'If you're feeling sick, it's OK to take a day off' – consumers found it refreshing," says Lachmansingh. "Most consumers feel that no one medicine is better – what we needed to do was really connect with the consumer on an emotional level."



The resulting “Take a Benylin Day” campaign included a commercial featuring the iconic song “Should I Stay or Should I Go” by The Clash, whose lyrics captured the sentiments of someone who’s feeling sick and debating whether or not to go to work.

“As a former punk rocker from the 70s, I was very skeptical about whether The Clash would actually sell the rights to the song for a commercial,” says Martin Shewchuk, JWT’s ECD. “I give full credit to Ted and Graham [Robertson, director of marketing on upper respiratory at the time], and my team at JWT for having the tenacity to make it happen.”

The campaign also included a microsite,

... T I M E L I N E ...

1967 Born in Sault Ste. Marie, Ont.	1998 Brand manager, Benadryl Travels to Thailand, Vietnam and Cambodia	2000 Group marketing manager, cough & cold	upper respiratory and new business development
1996 Joins Warner Lambert as associate brand manager, Actifed	1999 Senior brand manager, Benylin and oral decongestants	2001 Travels to South Africa	2006 Marries next-door neighbour
		2005 Promoted to senior group marketing manager,	2007 Named group marketing director, upper respiratory

takeabenylinday.com, which was set up to appeal to a person taking a sick day. It featured things like tips on how to feel better as well as time-passers like crossword and Sudoku puzzles. The new strategy has already paid off. Last season, even though fewer people suffered from colds, Benylin’s sales and market share went up. Benylin will continue to build on the concept this season.

Overhauling the Benadryl strategy was an easier internal sell for Lachmansingh. Since it was a smaller brand that had been neglected over the years, there was very little to lose. “Benadryl hadn’t been actively marketed in seven to eight years, because we have a much bigger [allergy] brand – Reactine,” explains Lachmansingh. Research showed that seasonal allergy sufferers tended to forget about their allergies until they struck, so the challenge was to keep the brand top-of-mind at all times. “We needed to do something different to get people’s attention when they’re not suffering,” he says. JWT came back to him with an idea for a jib-jab animation commercial, which Lachmansingh loved because it was so different for the category.

The new strategy was to appeal to the mainstream, not just allergy sufferers, and to make Benadryl a staple in all medicine cabinets. The commercial features a jaunty jib-jab man encountering potential triggers like a big strawberry and a perfume bottle, illustrating that you never know when an allergy attack might happen. The tag is “Remember the ‘Dryl.” Lachmansingh says the positioning is working well, and they’ve met their aggressive sales targets for the year. They plan to build on the concept next spring.

Both Benadryl and Benylin have been in Lachmansingh’s portfolio for almost a decade. The Sault Ste. Marie, Ont., native joined Warner-Lambert in 1996 after earning his MBA at the University of Western Ontario. Previously, he did a brief stint teaching science at a high school in Smooth Rock Falls, Ont., after securing a Master of Science degree at McMaster University. He quickly realized teaching wasn’t his thing, and opted to go to business school, where he fell in love with marketing.

The recent takeovers by Pfizer (2002) and J&J (2006) saw Lachmansingh add Reactine and Tylenol Cold to the fold. The new brands were previous competitors for Benadryl and Benylin, respectively, presenting Lachmansingh with a unique challenge.

He inherited Reactine about two years ago, and has been continuing with the Reactine Man concept developed before his time. This past year, he and his brand manager, Maria Gregory, introduced a cross-country tour

that entailed the Reactine Van driving from Vancouver to Ottawa, stopping in small towns and cities to distribute samples along the way. The van’s driver kept a travel blog at reactine.ca.

Tylenol Cold, one of Benylin’s competitors, just landed in his portfolio this year. Lachmansingh is tight-lipped about what, if any, changes he’ll make to the Tylenol Cold brand. “I’ve got four brands in the portfolio. It’s interesting trying to figure out how to position them differently,” he says.

Now that he’s developed a taste for overhauling the meds, who knows? We just might see a revamped Tylenol Cold in the near future. ■



FIVE QUESTIONS

First job

I worked at Dairy Queen. I was awesome at making those little curls on the top of the cones.

Favourite current TV show

The *Daily Show*. Probably the most insightful program on media analysis on air. I PVR it and watch a whole week at once.

Favourite website

YouTube...I know, it’s so 2006. But I still enjoy seeing what people post. (I’m not sure who has the time to post this stuff though!)

Marketer you admire most, and why

The folks over at Method cleaning products. I love the product design and their below-the-line marketing efforts. And, of course, everyone loves a David & Goliath story.

What’s the most bulletproof brand out there right now, and why?

I think it’s arrogant for any of us to think brands are ever bulletproof. Brands are collectively owned by the marketers and the consumers. With the speed of information travel these days, a single blog or cell phone video can spark a storm that can take down a brand.

WAR CHILD'S COLD CAMP

◀ By Annette Bourdeau ▶

Camp Okutta isn't your average summer camp.

The latest campaign from Toronto-based War Child Canada is based on the idea of a faux camp that teaches kids how to throw grenades and shoot to kill. The 30-second TV spot features an affable-looking counsellor touting the camp's training program. It ends with the message: "It doesn't exist here. But it does all over the world."

War is no place for a child." "There is an undercurrent of awareness [about child soldiers], but the feeling was that it just wasn't hitting home," explains Angus Tucker, co-CD at Toronto-based John St. Tucker adds that the campaign targets a broader, older audience than War Child reaches through its partnership with MuchMusic and musicians like Avril Lavigne.

"We wanted to appeal to adults. The secondary target is 18 to 25, who would ultimately be the activists."

The campaign includes teaser posters for the faux camp (which don't give away that it's fake), an informational brochure about child soldiers and a microsite, www.campokutta.com, that features videos about the issue and a link to WarChild.ca, where visitors can learn more, get involved and donate money.

Two weeks after the microsite went live, it was driving 81% of the main site's traffic.

We asked **Jim Diorio**, VP/ CD at Toronto-based Manifest Communications, and **Bill Downie**, VP/ CD at Publicis Vancouver, to weigh in on whether this campaign hits home.

CONCEPT



Downie: The overall concept is very surprising and powerful. I have three kids and the campaign hit home. I think consumers find it easy to block out the faces of victims from another world. It's much harder to block out the kid down the street, or across the kitchen table. That is the essence of this campaign and great strategy.



Diorio: As a Canadian dad I guess I'm the target for this campaign, because the whole idea rests on me imagining my own kids in a place like Camp Okutta. But have we truly become so self-centred that we can only understand or feel for something when it's made out to be in our own backyard? Or made to feel guilty? That's my concern over this campaign, and it overrides any of its other worthy aspects.



TV

Downie: The sarcastically humorous tone is powerful. You can't help but laugh at certain points, like when the kids are throwing hand grenades from behind a picnic table, but the residual effect is not so funny.

Diorio: I'm wondering why they didn't go all the way and not reveal that the camp is fake. That might have been truer to the campaign's intentions to shock and confuse.

POSTERS/ BROCHURE

Downie: The brochure and street level poster were very clean and to the point.

Diorio: The brochure reveals the gag, the poster doesn't. I think they would be stronger by not revealing the truth, because the site allows you to discover the truth very quickly.



MICROSITE

Downie: I found the microsite very easy to navigate (three times) and I liked how it tied in with the television spot.

Diorio: This is the best part, because the information about living conditions and treatment of the child soldiers is understated and unsettling. If this is aimed at parents, most don't want time-wasting games, and this site is quick and informative. I would also like to see more facts about child soldiers sooner in the War Child site, because it's quite compelling.

The creds

Client – War Child Canada

James Topham, director, marketing and fundraising; Dr. Samantha Nutt, founder/ executive director

Ad agency – John St.

Stephen Jurisic, CD; Angus Tucker, CD; Stuart Campbell, AD; Rob Trickey, AD; Mia Thomsett, copywriter; Sandra Moretti, account manager; Michelle Orlando, agency producer

Interactive agency – Induslbu

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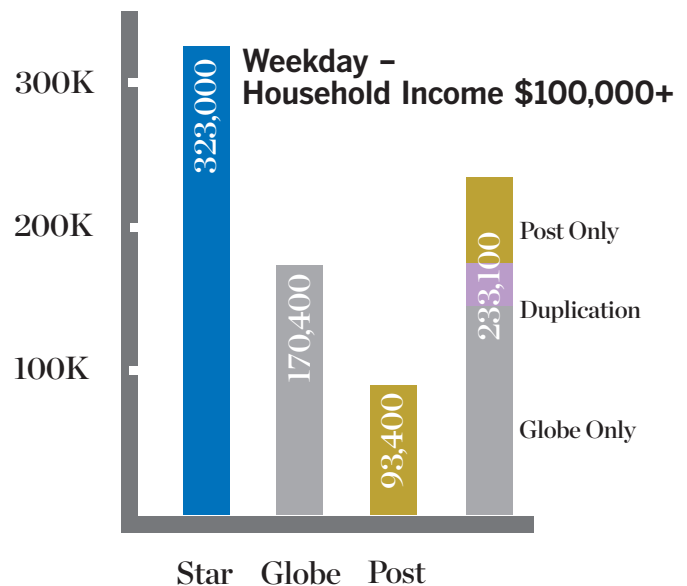
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Source: NADbank Fall06/Spring07

Base: Toronto CMA Adults, HHI \$100,000+ (1,233,900)

ARE YOU GETTING YOUR **GAME** ON YET?

Tech access, curiosity and balls have earned Canada's marketers high-score bragging rights in the in-game ad world. Next up, increasing the ad-interactivity

◀ By Jesse Kohl ▶



Cossette Montreal gets Bell Sympatico ads noticed in *TrackMania Nations*



The console wars affect all marketers. With every gaming victory, there's the potential for mass audience casualties.

Microsoft's Xbox and Xbox 360, Sony's PlayStation and Nintendo's Wii are duking it out, fuelling the continual expansion of the player universe. PC-based games, especially ad-supported free ones, are thriving. And if your idea of a hardcore console gamer is (still) a 13-year-old boy, then you didn't notice when the Entertainment Software Association declared the average gamer to be 33 years old with a 38% chance of being female.

Wii is pushing the fun-for-the-whole-family angle to new heights. Millions of adults are playing casual games online as a way of bonding with their kids and grandkids. CEOs play online on company time. And as gaming consumes more

consumers, it's also scoring a slice of more media plans.

Conveniently, the opportunity to reach this audience via dynamic in-game advertising – in a country known for high broadband penetration – is just as real as a billboard hanging over rush-hour traffic. The three big networks that sell live campaign ads into games – Massive, IGA Worldwide and Double Fusion – have Canada in their crosshairs. In a matter of hours, a marketer can get fresh creative into the latest action, adventure, racing and sports games.

The Massive network, based in New York and now owned by Microsoft, has been selling ads through a regional office here since 2005, targeting more than 500,000 Xbox Live subscribers in Canada – and in July, those gamers spent over five million hours playing.

IGA Worldwide, also HQ'd in New York, has Toronto-based Access Marketing selling in-game ads to Canadian advertisers with a promise of 3.5 million impressions per week. And San Francisco-based Double Fusion, which is actively selling placements in Canada, reaches millions of gamers via PC, online casual games and publisher/developer partnerships.

In a CPM-driven market, sources say rates for dynamic in-game ads are competitive with other online media – banners, big boxes – but the pricing varies depending on the media mix and on how many impressions are bought. Canadian advertisers are biting, with some paying anywhere from \$15,000 to \$50,000 for a four-week campaign.

The majority of ad placements mirror the terrestrial world within the game. So in a stadium setting

Anything but anti-social

Getting into the game the old-school way: in person

Gaming is getting social.

We're not just talking about online social, we're talking plain out party-in-person social. *Guitar Hero* competitions are hitting bars and restaurants across North America. Nintendo's Wii parties – multiplayer live events – are taking place on cruise lines and in retirement communities. In China, Coke is getting in on regional online gaming as a sponsor with a league that runs about 4,000 tournaments, otherwise known as LAN parties.

And yes, it's happening here too.

Toronto-based Insight Sports is planning to grow its newly launched Major League Gaming professional circuit into a year-round property, bringing online tournaments and live events into the Canadian broadcast space.

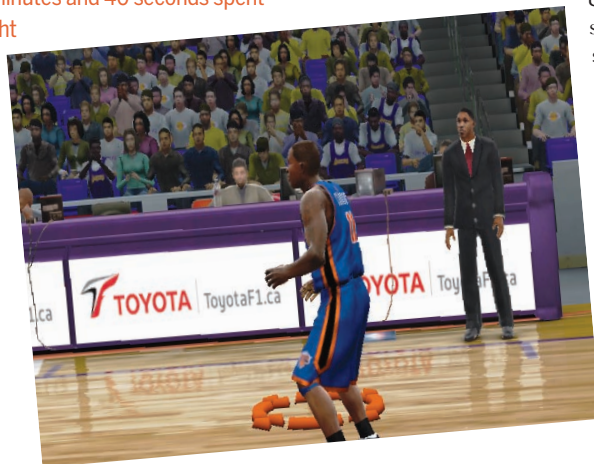
In June, Insight launched MLGCanada.com, a Canadian arm of the U.S. circuit, with the first official MLG Canadian Open set to hit Toronto from November 2-4. Initial sponsors include Microsoft's Xbox Canada (the league's console of choice), Zellers (as retail partner) and Yahoo Canada, which brought portal power to the table in terms of hosting content, promotions and contests. By mid-August the property's microsite was averaging 20,494 visitors per month, 9.81 pages per visit, and an average of nine minutes and 40 seconds spent at the site by each user. By September, Insight Sports had signed Ford, Pepsi and Ubisoft, with more MLG partnerships pending.

"A lot of companies want to get into the video gaming space," says Insight Sports' VP corporate partnerships Steve Menzie. "We're taking sponsors on in the longer term, because MLG is a 12-months-of-the-year property with online tournament play building up to the events."

Insight Sports' own sports net The Score and the Rogers-owned gaming and gadgets net G4techTV Canada launched a weekly companion TV series in September. The event will include a three-day consumer trade show that opens the doors to a wider field of industry players.

Intel Canada has recognized the value of getting at the gamer live and in-the-flesh. The marketer was a lead sponsor for the World Series of Video Games, which stopped in Toronto at the end of August and still has Los Angeles, London, and Sweden on its schedule – with CBS Sports covering the whole shebang. Intel Canada sponsors the world-touring Evil Geniuses team of pro gamers and also uses gaming events, such as the annual Fragapalooza in Edmonton last July and other LAN parties.

Cassey Tan, marketing manager for Intel Canada, says LAN parties are a meaningful way to get in touch grassroots-style with the hardcore gamer demo. "A bunch of players from around the city or around the country will get together for one weekend in a big warehouse or room and just play their favourite games non-stop," says Tan. "There's the social aspect – being able to see the people they play face-to-face. To reach them on a one-to-one level allows us to show off our technology and enhance their experience." **JK**



in a traditional sports title – *Madden*, *NHL*, *NBA* – the in-game media inventory could look pretty much like what you'd see at, say, the Rogers Centre. Until the advent of dynamic in-game advertising, most of the ads scattered around the stadium would have been static or fake, and built into the title at the point of publishing. For the gamer, Massive's VP North America and Asia Pacific sales Jay Sampson says, dynamic advertising means an enhanced experience and realism: updated messaging from a live campaign instead of just logo treatment.

Both IGA Worldwide and Massive incorporate audio and video into the in-game advertising mix. In titles like *Anarchy Online* and *True Crime: New York City*, Massive has exposed gamers to proximity-triggered video. For the Toyota Yaris release in the U.S., Massive rolled out interactive billboards wired with an in-game "safe zone" which let the player interact with a billboard and access additional content. Or, with the player approaching an in-game billboard from the right angle and proximity, a 15-second trailer for an upcoming theatre release can be triggered. In Canada, a recent Volkswagen GTI campaign used both static and video units. GM has bought up all of Massive network's remaining video and interactive units for this year (the autoco is Massive's biggest Canadian spender at this time).

"As it stands right now, Canada as a country outdistances the continent of Europe in total revenue for Massive, which is phenomenal," says Sampson, who can handily name active contacts at various Canadian media buying agencies: MBS, Cossette, M2

Universal, OMD. "It's a marketplace with strong agencies that are progressive and somewhat less encumbered with traditional ways and means. In relative terms, we've gone gangbusters in Canada."

The dynamic in-game advertising scene here, while it does have limitations, is only going to get busier, says Nick Barbuto, director of interactive solutions for Cossette Media in Toronto.

"There are some agencies and clients who are always going to look for early-mover opportunities, like working with the in-game advertising industry," says Barbuto. "And I think you're going to see an influx of advertisers looking for in-game opportunities simply because

of the breadth and depth of the environments. It's starting to look less like it's all about shoot-'em-ups and more about games that you want to have some adjacencies to – racing games or open world environments like *Tony Hawk*. They're conducive to ads because they mimic the out-of-home environment.

"So if you're producing a major out-of-home campaign for the city of Toronto, why not complement that with a virtual out-of-home campaign for Torontonians playing some of the top video games?"

Massive, which boasts over 200 campaigns for more than 100 clients globally, realized the vitality of the Canadian market early, and with Microsoft's Xbox, Xbox 360 and PC-based games, they've got a lot of weight. A look at the list of Canadian advertisers tapping into their dynamic in-game ads is telling: Alliance Atlantis, Bell Sympatico, BMW, CTV, Dairy Queen, G4techTV, General Mills, General Motors, the Government of Ontario, Greyhound, HMV, HP, Microsoft, Nissan, Paramount Pictures, Rogers, Shaw Communications, Subway, Telus Mobility, Toyota, Universal Pictures, Volkswagen, Warner Brothers, Wendy's, Wrigley and Yahoo!. The auto category is most active with Massive, followed by technology and entertainment.



Above: Wendy's creative, arranged by M2 Universal, hits gamers playing *Nine Dragons*. Opposite: Toyota Canada gets creative into 2K Sports' *NBA 2K7*

When Burger King puts its characters on an Xbox game and sells 2.4 million copies in-store over five weeks – like it did last year – well, then you know gamers are ready to play with advertisers. And more Canadian advertisers are getting their game on. “They seem to be more

You're so proficient in NBA
that you earn points that let you outfit your entire Raptors team in the latest Nike shoes. That's kind of where it's going, but we're not there yet

open to trying it,” says Josh Killham of Toronto-based Access Marketing. Access sells ads in Canada through the IGA Worldwide network, which includes games like Atari's *Test Drive Unlimited* and *Counter-Strike* as well as massively multiplayer online games (MMOGs) from Acclaim. “It's been a challenge. A lot of people don't understand it. A lot of people have never played a video game before.”

Consequently, this has been a big year for research commitments by players in the gaming space hoping to sell the medium to media buyers and marketers. “There are lessons right now in terms of efficiency and effectiveness,” says Killham. “It is new, so everybody wants to protect their dollars and see that they're used well.”

IGA Worldwide began working with Nielsen Entertainment in June to study the effectiveness of in-game advertising in PC games, with support from publishers Electronic Arts, Activision and Omnicom Group's Organic and PHD. The study will test significant factors of in-game ads (such as size on screen, time exposed and angles of view) among 2,000 video game consumers.

Double Fusion and L.A.-based new media research firm Interpret released a study of ad effectiveness across 10 top-selling games in July. They used dynamic and integrated in-game and around-game placements. The findings showed that 75% of gamers engage with at least one ad per minute across most game types, and less-cluttered ads

were three times more effective. That month, IGA Worldwide signed a rating system deal with Interpret's Gameasure which provides demo, reach and other engagement metrics for in-game placements.

Massive also released research with Nielsen Entertainment in August that pushed some taunting figures about the effectiveness of in-game brand advertising in Electronic Arts' *Need for Speed: Carbon* on Xbox and PC platforms – including participation by M2 Universal for the Pontiac G5. The study of 600 gamers showed ad campaigns from blue-chip brands significantly improved key brand metrics. The stats claimed average brand familiarity increased by 64% from control to test groups, while the average ad recall and purchase consideration both jumped by 41%. Automakers in the category saw a 69% increase in purchase consideration among likely car buyers. For consumer packaged goods clients, the boost was 71% (63% in the key male 18-24 demo). Tech clients' brand rating rose 70% from control to test groups.

“Video brings advertising to life, and interactivity brings advertising to life,” says Massive's Sampson. “Over time, marketers and the smart agencies behind them will push us and the publisher/developer community for more interactivity. So you're so proficient in *NBA* that you earn points that let you outfit your entire Raptors team in the latest Nike shoes. That's kind of where it's going, but we're not there yet.”

But Barbuto claims dynamic in-game advertising needs more innovation to keep up with the industry as a whole. “There are new games coming out, and to some extent there are some new ad format functionalities being facilitated in a broader way,” he says. “But I think this is a catch-up stage for agencies, advertisers and the publisher side to get up to speed with either accepting in-game advertising or increasing the functionality from the advertiser's perspective. For now, it's really just about making good use of the medium, making it a staple within a plan more than anything else.”



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Pundits say the next stage may be developing more insights into how in-game creative can improve brand experience. For instance, interactivity in dynamic may not be best achieved with “click-through thinking.” Pizza Pizza or Burger King, for example, may get in the game more effectively by offering up a cheat code through creative, rather than wishing for the chance to shout “ORDER HERE!”

“With a typical console or PC-based title, they’ll play that game for 43 hours on average – for *Madden* ’08 or *NHL* ’08,” says Sampson. “I’m hard-pressed to believe they’ll stop play to order the pizza. To me, the most critical thing that we avoid doing is taking the gamer out of the game and making the game unrealistic because of the level of commercialism.”

Brand integration and interactivity have been going up a few levels. Nissan got its brand on the Xbox’s *Forza Motorsport 2*, which was released in May, in a big way – a months-long process involving Microsoft, Omnicom Group’s OMD and the game developer, Turn 10. The marketer scored in-game billboards and a sponsored course, and put downloadable and customizable Nissan vehicles (the Sentra SE-R, Altima, and 350Z) on Xbox Live Marketplace. Xbox Live users could also participate in a Nissan-sponsored

The most critical thing to avoid doing is taking the gamer out of the game, making the game unrealistic because of the level of commercialism

racing tournament this summer. The championship race is set to hit the L.A. Auto Show in November, where Nissan plans to judge the best virtual paint jobs in a sponsored customization contest.

Canadian gamers playing *Anarchy Online* are already used to running up to a billboard to trigger a 10-second Pontiac video. This summer also saw a nine-week effort for the Nissan Altima Coupe and Sentra SE-R in sports, racing and action/adventure titles, and a five-week

Ontario and Quebec Toyota F1 campaign in *Transformers: The Game* and *NBA 2K7*.

With online dynamic campaigns that typically run four to six weeks, Access Marketing wrapped up English-language placements for Wendy’s on the IGA Worldwide network. For Bell Sympatico, the network’s racing vertical was a good choice for placing a running beaver (you know which one) in the many passing billboards – arranged by Cossette’s Montreal office. “It’s a French campaign, and a lot of traffic comes from Quebec, which showcases how flexible it is with a dynamic deal,” says Killham. “Specifically in *TrackMania Nations*, you get all sorts of good angles where you can see the ads, and it’s relevant content. The whole campaign is about getting a higher-speed connection, and for gamers, that’s what you need.”

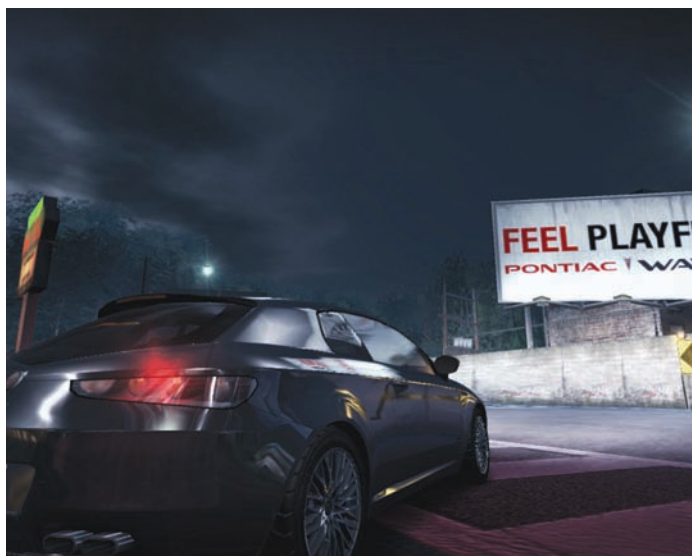
Other marketers, such as Pizza Pizza, are still getting in on static ads built into the games at publication. Despite the inability to geo-target, Killham says Pizza Pizza’s deal to get ads into Electronic Arts’ upcoming *Burnout Paradise* should pay off in Canada and beyond: the game’s last installment sold over a million copies, with about a quarter of that in Canada. “The lead time on the static isn’t too bad,” says Killham. The publisher assigns media



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Headlights shine on GM Canada in Electronic Arts' *Need for Speed: Carbon*

units in the game, Access lines up creative in different sizes, and the title launches. "That's basically a few months," he says. "But for dynamic, we can have a piece of creative in the morning and have it running on the network in the afternoon."

Turn-around time aside, Barbuto says static in-game ad deals don't offer the targeting or convenience of dynamic. "We go in under the context of supporting a message for a month or two, and it would be very difficult

to make a message, other than a brand message, live within a static environment," says Barbuto. "Just having the Nike swoosh in there is one thing, but featuring the latest and greatest Shock shoe is another."

As innovation in dynamic moves forward, ad networks are announcing more deals directly with publishers and developers. One innovation that got some attention in September was Double Fusion's launch of fusion.runtime – which will allow the industry to serve dynamic in-game ads into older video games, the classics that preceded the sophistication of today's dynamic-ready titles. Montreal's Ubisoft is preparing to use the tech to launch a new series of ad-supported older titles free-to-consumer via the company's website. GameTap, Turner Broadcasting's online destination for older games, had so far only implemented pre-roll video spots for such games.

In the expanding gaming universe, there are also increasing opportunities to reach gamers outside of in-game placements. Barbuto says advertisers can get creative in "reaching consumers at the console level – by making it a distribution point for content or bringing a sponsorship idea to life by sponsoring a tournament," says Barbuto. "We're looking into using some of these hard drive-based systems as new dissemination tools for content. So when we produce content for a screen of some format, whether it's television or a computer, we're also looking to use things like the Xbox 360 Live Marketplace as a way to allow consumers to access that content."

It's a natural evolution: a merging of content and platforms. Fox is making *Family Guy* available on Xbox Live, while Nintendo Wii's multi-player *Big Brain Academy* will get massive on-air integration with Global's *Are You Smarter Than A Canadian Fifth Grader?* this month.

In this environment, the question is: does your brand have a game plan? ■

THE FUTURE OF GAMING

How big is it? Depends who you ask

- Canada's video gaming sector by 2011: US\$1.4 billion
- Console/handheld games: US\$425 million in 2006; US\$554 million in 2011
- Online games: US\$248 million in 2006; US\$476 million in 2011
- Wireless games: US\$89 million in 2006; US\$230 million in 2011
 - PriceWaterhouseCoopers, "Global Entertainment and Media Outlook: 2007–2011"
- Canada PC game market: \$110 million in 2006; \$115 million in 2007
- Online games in Canada: \$248 million in 2006; \$476 million in 2011
- Online gaming's slice of Canada's overall gaming market: 28%
- Number of people playing online games: 1.8 million in 2006
- Number of broadband subscribers 2006: 7.5 million; 2001: 11.9 million
- Number of online game players expected in 2011: 4 million
 - Massive Inc, Global Gaming Outlook, September 2007
- Percentage of CEOs, CFOs and upper management types playing online games on company time: 34%
 - PopCap Games survey of 7,100 consumers
- Global in-game ad market: \$777 million in 2006; \$971.3 million in 2011
 - Yankee Group, "Advertising and Games: 2007 In-Game Advertising Forecast"
- Worldwide video game ad spending: \$692 million in 2006; \$1.938 billion in 2011
 - eMarketer, April 2007, "Video Game Advertising: Getting to the Next Level"
- Video games' and consoles' growth as US e-commerce category from Q2 2006 to Q2 2007: Up 159%
 - comScore

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MISTY MESSAGE

New technology enables walk-through ads ◀ By Annette Bourdeau ▶

Consumers may be able to walk right through them, but FogScreen projections surely won't go unnoticed.

Helsinki-based FogScreen offers fog projection equipment to create walk-through novelty ads and displays to catch consumers' attention. They work like regular projectors, except that they require water to create a thin screen made of "fog."

The four-year-old company recently opened a North American office in Mountain View, CA, where clients include Disney, Nokia, Microsoft and Budweiser. Victoria's Secret recently used the fog projections on the runway for one of its famous fashion shows, and Budweiser used it in clubs last year for the Bud Light/Maxim Exposure Tour.

FogScreen's president of US operations, Jordan Woods, says they've just signed a contract that will see the technology roll out in hundreds of malls across America later this fall. Advertisers will be able to purchase time on the FogScreen loops that will run continuously at the malls.

"When people see a FogScreen they stop and say, 'What is that?'" says Woods. "It's sticky because people come and play with it."

Woods says they'll start rolling out interactive gesture-based 3-D projections later this fall,



Club-goers could walk right through Bud Light signage (above).

too. For example, passersby will be able to kick a virtual fog soccer ball tagged by a major sports brand.

There are two different projector sizes available to create one- or two-metre projections, ringing in at US\$45,000 and US\$79,950 respectively (or for rent on a daily or monthly basis). The one-metre projectors are interlinkable to enable wider images.

At press time, FogScreen was being used by two Canadian clients: Ontario Science Centre and York University, both Toronto-based. ■ www.fogscreen.com

SYNOVATE SPOTS BRAND BARRIERS

Everybody loves your brand the most. So why aren't you number one?

The Brand Value Creator (BVC), a research system from London, UK-based Synovate, might be able to help pinpoint the problem. And, once the weak spots are identified, the BVC can use predictive modelling to help determine where to invest and the potential ROI. Synovate describes the BVC as including "a suite of software simulation tools that assess the impact of various marketing scenarios."

"You can't go on and on creating equity without looking at barriers," says Adrian Chedore, Synovate's Hong Kong-based global CEO. "When we're doing global studies of equity, the issue is that the value of the equity is relative to barriers."

Synovate recently conducted an uncommissioned study of Canada's mobile phone industry to demonstrate how the BVC works. The results indicated that 7% of Canadian cell phone users are "strongly attracted" to the Virgin brand, but aren't Virgin customers because of barriers like being

locked into long-term plans with competitors, as well as not knowing where to buy Virgin phones. Conversely, 13% of Bell users have negative feelings towards the brand, but continue using it out of convenience.

"Virgin has a big opportunity there," says Rob Myers, managing director of Toronto-based Synovate Canada, adding that the BVC model can pinpoint perceived barriers that companies should address to take advantage of its attitudinal equity. "[Virgin could] get a full ROI because they'll know what they would get back if they invested in stores."

Adds Chedore: "[The BVC] is actually quite predictive because you can say, 'What if you reduce this barrier? Reducing these barriers will affect these individuals.' It becomes, from an ROI perspective, a powerful tool."

Synovate has access to a market research pool of 400,000 Canadians. Its clients include Canadian Tire, Sears, Unilever and McDonalds. www.synovate.com AB

The Design Renaissance

couldn't have been timelier: consumers are more discerning and marketers need new ways to stand apart from the pack. You've already noticed the results. Apple, Cirque du Soleil and Nike are not only brands known for striking good looks, they're internally structured to ensure innovation is built into the way they operate. So think like a designer, and put the needs of the user first.

That's the beauty of design today: it's no longer just about aesthetics; it also informs a sophisticated approach to solving problems. The design thinking philosophy is making inroads in Canada slowly, but it holds much promise.

This month's special report highlights some of the early adopters, marketers who are helping to revise how we view design – Joe Mimran, lead designer at Loblaw Joe Fresh Style, and Krista Schwartz, P&G's global design manager – write about how design is influencing their brands. And CDs Matthew Clark at Vancouver's Subplot and Alex Wigington at Toronto's Oxygen Design + Communications – both trained in graphic design – put pen to paper to offer their takes on the strategy behind a recent project.

Finally, an issue about design should look the part, so we asked Cecilia Atumihardja, an up-and-coming recent Ontario College of Art and Design grad, to style this month's report, with, yes, we'll say it, stunning results.

By Natalia Williams



Design

Thinking
Not just a pretty product



Design's Blueprint

The power of design today has gone beyond making things look pretty to play a structural role in smart business strategy

Arthur Fleishmann, president of Toronto agency John St., which is behind the latest campaigns for the Bay, became a believer in the possibilities of design thinking about two years ago.

It happened during a one-day workshop on the strategy led by Heather Fraser, director of the design initiative at the University of Toronto's Rotman School of Management, whose notable C.V. also includes a stint as partner at Toronto agency Taxi and 10 years working the client side at P&G. "She helped articulate what we were thinking all along," says Fleishmann, who was accompanied by the agency's senior management team that day, "which was that agencies have an opportunity to elevate their role in problem-solving, similar to companies like IDEO or Jump, through far deeper and broader thinking than they typically exercise." Fraser agreed, he recalls, but suggested that staffing be bold and include non-traditional agency people and, most importantly, go beyond hiring one or two tokens.

True to his new philosophy, in November 2006 Fleishmann acquired Amoeba, a Toronto-based design firm that made a mark designing the logo for the Molson Canadian "I am Canadian" campaign, and with which Fleishmann had worked since the early 90s. "I loved the way they tackled things," he says. "They came at projects with a three-dimensional perspective."

That thinking, embraced by big marketers like P&G and Apple, appropriates the way designers, from graphic to architectural, are trained to approach problems and projects. The whittled-down definition? Putting the needs of the consumer first. "Intuitively, that's how designers work," says Fleishmann. "They think about ergonomics and the physical interface between the person and product and the brand. They come at things very much from the user experience — how the person engages with the brand, the experience.

"We think that designers can solve the problem, not just make the execution better," he adds.

"Design is a hot word," says Fraser, but agencies and marketers who view it as simply graphic design are "way out of date." In addition to helping create the design thinking curriculum for the university's MBA program, Fraser says over 500 executives from some of North America's biggest brands have gone through her workshops.

What's making design so sexy? A mix of social factors including globalization, the rapid pace of new technology and an increasingly sophisticated consumer who demands more than a low price point from products. "Product [innovation] peaks out," she says. "How much better can you make shampoo or a chocolate bar?"

That reality is forcing marketers to be "way more broad-minded about how they innovate," says Fraser, shifting focus to end results far deeper than the simple product. It's a more human approach to innovation, she adds, because it's less about strategy and more about "creating real value" for the benefit of the consumer.

And it's an approach Fraser is putting to use practically as well. The Rotman designworks arm brings together MBA and Ontario College of Art and Design students to tackle real

client problems from the Princess Margaret Hospital (which has asked for help creating a better hospital experience for cancer patients) and the North/South project (which aims to teach artisans in Mexico how to better market their products to the world).

The Royal Ontario Museum's Michael Lee-Chin Crystal, the expansion project unveiled in June, also had its roots in design thinking. "We've always breathed that air," says Cundari SFP's VP brand strategy, Jeannette Hanna, of the growing acceptance of the approach. SFP, a design and branding agency founded in 1977, was bought by Cundari in 2004 and is now attracting place-based brand work out of the U.S.

Hanna says the agency was engaged by the ROM to define the experience of a 21st-century museum before the shortlist of five architects was announced — including what it should look and feel like, and what it would mean to everyone from employees to visitors.

"One of the first things we had to do was create the materials that would sell the vision that raised money to build the building," she says. "So in that sense, the power of design to

create an experience of an intangible building was an integral part of making the whole thing real."

Once the architect (Daniel Libeskind) was selected, his vision became the inspiration for everything from the museum's kids' programs to its restaurant, magazine and foundation. All this well before advertising was considered.

"Frankly, people are tired of strategy in a vacuum," says Hanna. "People have been consulted to death,



Well before construction began, Cundari SFP designed the "feel" behind the ROM's Crystal

continued on page 40»



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A primer on the process

"Most great ideas sit on a shelf," says Heather Fraser of Rotman's School of Management. "[Marketers] just haven't figured out a way to make them viable." Apple and Cirque du Soleil, however, are brands that apply design thinking with impressive results. Now you can, too:

- **First gear:** Reframe your business through the eyes of the user. Look beyond the product or service and explore the activity surrounding it to gain deeper insight and a broader behavioural and psychographic perspective on the user's life.
- **Second gear:** Use concept visualization, through workshops and projects involving ideation and multiple prototyping, to see things from the end user's perspective. Why? User empathy unleashes creativity. Think Dove Self-Esteem Fund.
- **Third gear:** With these user-driven solutions align the strategic concepts through strategic business design. Or: rework your company's business model. Here, the big idea becomes viable. Through focusing on the user experience, iPod has revolutionized the Apple brand.

-From Fraser's "The practice of breakthrough strategies by design," Volume 28 Number 4 2007 issue of the *Journal of Business Strategy*



John St.'s campaign for the Bay, which included a contest to win a Mini, was inspired by design thinking

«continued from page 38

and now they want 'Something I can actually work with and that I can see bringing to life.'

"Design thinking is also a great galvanizing tool when you're talking to frontline troops. You can say, 'We want an experience that feels like this,' and they know what you're talking about."

Back in the marketing realm, companies like P&G are overhauling their business models to incorporate design. In 2005, CEO A.G. Lafley raised design thinking's status on the corporate radar when he said, "I want P&G to become the number-one consumer design company in the world, so we need to be able to make it part of our strategy. We need to make it part of our innovation process."

At John St., that's meant a restructuring. "We're going to have five-person teams: copywriter, art director and designer partnered with strategist

and account person," says Fleishmann. "We're not going to try to shoehorn design thinking into every project, but where there's an opportunity to help the client solve a bigger problem."

Like the Bay. Design thinking was central to the agency's winning pitch in February, and the resulting recent campaign, Boom. Fleishmann uses the words "celebration," "retro" and "fashion revolution" to describe the work inspired by and targeted to the baby boom generation. Elements include TV and radio spots but also interactive store windows, a bra-burning promotion and a chance to win a Boom-inspired car – fittingly, a Mini Cooper.

"We looked at it holistically," says Mikey Richardson, CD at AmoebaCorp, to describe the evolution of the campaign. "Everything it would have touched: all of the in-store and packaging. It wasn't led by advertising. We look at what this brand's all about, what's it saying to consumers and how we express it."

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Better by design

Design thinking is clearly on the brains of marketers behind some pretty big brands. We asked two to pen a piece about how responding to consumer needs has influenced a recent launch



Krista Schwartz

P&G global design manager, retail hair care

As P&G's global design manager, Schwartz, who is based in Cincinnati, creates and manages the brand's design direction and visual identity, and leads all design work on future initiatives as well as global design innovation for Herbal Essences. In a given year, she works on at least two strategic design projects, and five to six pipeline initiatives, while also heading the Hair Care Design Innovation team, which is responsible for design innovation on all of P&G's global hair care brands.

Graduating with a BSc in industrial design, she first worked designing lighting fixtures for retail and restaurants before joining P&G 10 years ago. Since then, she's spent time in baby care, feminine care and corporate new ventures on brands such as Tampax and Kandoo, a kids' personal cleaning line – a category which was previously nonexistent. She joined the hair care category about three years ago and has been on the Herbal Essences brand for two and a half years.

Bio ← P&G She writes:

Product: Herbal Essences hair care collection

When launched: August 2006 in Canada

Why design? Why now?

Herbal Essences had been in a multi-year decline in share percentage, but it had a strong heritage. By utilizing P&G's Clay Street Project design thinking approach to solving tough business problems, we were able to thoroughly understand the consumer and her lifestyle, and we created a multi-dimensional product/package experience for our target

consumer. P&G's Clay Street Project is set in a remodelled commercial building in the heart of Cincinnati's inner city, just a few blocks away from the P&G head offices. The five-storey building is designed to be flexible, with wide-open spaces and all kinds of portable things to sit on, write on and play with.

Multi-functional teams come together for eight to 10 weeks to work on specific product or business challenges facilitated by the Clay Street staff, who are trained in design thinking and other processes and methodologies that enhance facilitation.



continued on page 42»

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How tested:

During the exploratory phase, we used in-home visits, shop-alongs and weekly small qualitative groups to learn in-depth about our consumer. During the design phase, we used qualitatifs. For the final design we measured the “stop, hold and close” power of the packaging on shelf as a final decision maker.

Number of prototypes:

From exploratory to final design, around 50.

How did design thinking enhance the product?

- We used a series of design elements to engage [the consumer] visually in-store and at home.
- We broke through the clutter on the shelf by using vivid spring-like colours and a bold green shimmering logo to catch her eye. Through the dramatic design, we created a fun dance of shape and colour that also drives conditioner usage, since the shampoo and conditioners are intimately linked via the design.
- The consumer notices the abstract botanical patterns and gets engaged with the witty collection names, such as Dangerously Straight, None of Your Frizziness and Body Envy.
- We used icon ingredient details such as Mandarin Balm and Pearls, colour fusion (for example, our Body Envy Collection is in a pink bottle with yellow product, which results in an orange final color), witty tag lines and Herbal head games on the back panel.

Is it working?

In recent consumer research, the new packaging is stated as a key reason why consumers love the new Herbal Essences hair care collection.



Joseph Mimran

Lead designer, Joe Fresh Style
President's Choice Home Collection

Founder of the apparel and home lifestyle retail chains Club Monaco and Caban, Mimran has been a prominent contributor to the fashion and design industry for more than 25 years.

At Brampton, Ont.-based Loblaw, his venture into the home fashions market as creative director of President's Choice Home Collection resulted in a well-received line of valued-priced, design-driven items. Now, as head of Joe Fresh Style apparel, Mimran is lead designer of the line, which is available in approximately 350 stores under the Loblaw banner across Canada.

Mimran's career began in 1977 with a family dress design and manufacturing business.



Product: The Joe Fresh Style line

When launched: March 2006

Why design? Why now?

Loblaw, through its Real Canadian Superstore banner, had tried apparel in the past without much success. We realized that we had to change consumers' thinking towards the shopping experience and gain credibility in their minds.

My design team and I had to create a compelling offer in an environment that is known for having the lowest prices in the country, and compete with Wal-Mart – while being challenged with a limited amount of space within each Loblaw and/or Superstore location, relative to other mass discount retailers.

So the question was, “How do we become a destination?” The way to achieve that was through integrity of product design and killer price points. All elements of the project had to come together in a way that would immediately draw the customers' attention and make the shopping experience fun enough to visit the stores weekly.

Joe Fresh Style was born. The name of the brand was developed by combining two key facts: Joe for the designer's name and Fresh for the food spin. All elements had to be consistent – from the product to the marketing to the store design to the fixtures to the color of the brand – and live in a grocery store environment. In other words, it had to stand up to the wear and tear of shopping carts and the traffic flow.

Every element was considered, from erecting dressing rooms to developing the cash desk areas with registers and people servicing them to creating a merchandising system that flowed with the grocery store environment.

Length of process:

In March 2005, a year prior to launch, we had to design, develop, source and merchandise a range of apparel and accessories for both men and women, with greater emphasis on the female consumer.

How has design thinking enhanced the brand?

Every item involves a high level of design integrity and scrutiny. There isn't a single piece of marketing material that does not go through the same rigorous design process.

Design has helped pull all elements together in a way that gives the brand a personality that is rich in visual context, which helps to create an identity that allows consumers to recognize the brand at once.

The more consistently you approach all elements of design and the more consistently you communicate that, the stronger the personality and dimensions of the brand become. Joe Fresh Style has a strong brand that is easily communicated by its advocates and employees.

The brand essence is pure and consistent, which in turn makes it more effective, and the consumer knows immediately that it relates to the brand.

Is it working?

The importance of design and mass appeal is the key to the success of the brand. Today, good design is good business.

Consumers are more design savvy than they have ever been, and fashion has always been about new, fresh designs every season. In just a year the brand has become one of the largest apparel brands in the country.

Bio ←

The Creative Perspective

Of course we had to speak to the designers themselves. First, we asked two from hot agencies for their theories on what makes design, well, hot. Then we asked them to highlight a recent project that proves it.



Matthew Clark

Principal, Subplot Design Inc., Vancouver

Agency age: 3.5 years

Number of staff: 5 (+ freelancers as needed)

Full-time clients: 10

Select clients: FullyLoadedTea, Ryders Eyewear, Kasian Architects, Martha Sturdy, Vancouver Aquarium

Career snapshot:

Graduated with a bachelor's degree in Fine Arts from the University of British Columbia in 1992, but has run his own one-man design firm since 1989. Was ACD at Karacters Design Group, the design arm of DDB Canada, from 1995 to 2004, then launched Subplot.

Why's design sexy?

Before we used terms like "branding" and "marketing" and "product innovation," we knew innovation by its ancient and original name: design. Some would be surprised that design is considered the new innovation tool; it just may be the oldest tool there is.

Make no mistake, this is not "small-d design" we are talking about, the domain of aesthetic, style, surface and decoration. I am talking about "big-D Design," the force that is synonymous with invention, creation, thinking and planning. Using "design" style as a starting point yields predictably shallow and superficial results. "Design" as a starting point yields true attention to function, meaning and relevance.

In a consumer market, "Design" combines understanding, planning and design innovation to drive brands far beyond what marketing, branding or product innovation alone can do. That's because, unlike marketers and brand consultants, designers cast their minds forward to the eventual creative solution and the functional requirements, which lets them have a dialogue about the repercussions of positioning and marketing, rather than viewing them in isolation.

The full strength of design thinking is best expressed by the "Complete Identity" project, since this allows for expression across a large number of touch-points.

Product: FullyLoadedTea

Design thinking disclosed:

FullyLoadedTea had worked hard on product innovation: full-leaf teas, whole-fruit tisanes, pyramid bags and innovative blends. But they knew that without brand differentiation, the product story alone would not be enough. Design thinking here recognized the category clichés (quiet, Zen, ingredients-led, exotic origins) were out of sync with a powerful market segment (young, female-skewed, urban, premium-tea drinkers). Design thinking revealed an opportunity for a modern, outspoken and opinionated brand, and "FullyLoadedTea. For a watered-down world" was born.

With a focus on opinionated storytelling and a conceptual framework rather than a "look" (What's that? Recycled beats and faux-punk-pop? Hasn't anyone got anything original anymore?), the brand came to life. Design thinking led to everything else: the opinionated sales collateral, the bold packaging and the unusual flavour names. And it solved practical issues at retail: a tea box that has a drop-down tray instead of a messy, perforated front, and a modern display stand that disappears on the counter to display the teas, not itself.

How long from idea to fruition?

First strategy meetings were in August 2006, with initial concepts in early September 2006, final printing in November 2006 and final product delivered by January 2007.



Credits:

Client FullyLoadedTea | Katya Popoff & Olga Lenova

CDs Matthew Clark & Roy White

Designers Matthew Clark & Steph Gibson

Writer Matthew Clark

Product Photography Raeff Miles





Alex Wigington

CD/partner Oxygen Design + Communications, Toronto

Agency age: 11 years

Number of staff: 15

Number of clients: 12 active at any given time

Select clients: Constellation NewEnergy, Davids/Capezio, InterfaceFLOR Canada, LCBO, Look Good Feel Better, St. Andrew's College, Toronto Public Library Foundation

Career snapshot:

Studied graphic design at Toronto's George Brown College and worked as a graphic designer prior to founding Oxygen in 1996 as CD with partner Marawan El-Asfahani as principal.

Why design? Why now?

More and more clients understand the value of good design and how it increases value for their business, and are investing more in unique marketing solutions and breaking out of the old-school marketing models. Design firms are being brought in at the onset of projects to create innovative marketing plans and design strategies. And clients are seeing first hand how good design builds consumer loyalty and moves products off shelves.

Product: SummerLake Tetra Pak Wine Packaging

Design thinking disclosed:

Jean-Charles Boisset, president of Boisset America, approached Oxygen in the fall of 2006 with the idea of launching a series of wines in Tetra Paks from Ontario called SummerLake.

Boisset, son of the company's founder, understands the value of good design, and as such the Burgundy-based company has been very successful with their launch of innovative French wine labels such as French Rabbit and Yellow Jersey.

Bio

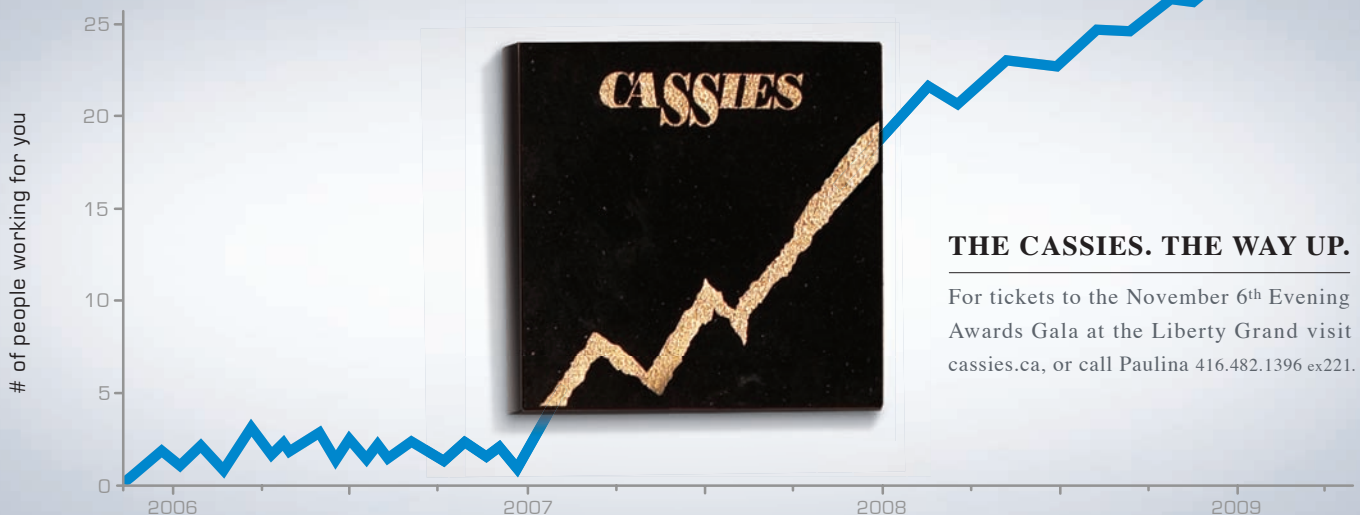
Since we are big lovers of wine, we were thrilled with this project, but challenged with having to create a new brand of wine out of thin air. These new Tetra Paks would be competing against other Ontario brands with long-standing histories and similar varietals.

We started off our creative process by thinking about the consumer first. We put ourselves in their shoes and thought, what is lacking out there? What will consumers identify with? What will visually stand out on the shelf among the sea of other Tetra Paks? How can our designs appeal emotionally to consumers?

We decided to focus on creating a vision for SummerLake – captivating an audience that's ready to buy into an experience or a destination. So where do most Ontarians go to escape for fun and relaxation? Well, up north to the cottage, of course! SummerLake was designed to feel like a retreat – a cottage in a Tetra Pak. To transport consumers to SummerLake, we used evocative imagery inspired by nature at the cottage and language to create a mythology.

The designs create an emotional connection, while also communicating the brand's close association with nature and the environment (eco-friendly packaging). They look like a forest on a shelf. The Tetra Pak container has the shape and form of a tree trunk, so we selected a tree that's common in Ontario for each package: Red Maple, Yellow Birch and Red Oak. The tree bark imagery could represent any time of year – summer, autumn, winter or spring – establishing SummerLake as a brand for all seasons. The extreme close-up featuring the texture of tree bark evokes a sense of flavour and quality – and the romantic association that wine shares with wood.

We commissioned Toronto illustrator Tracy Walker to do a series of three illustrations. Her unique style and flair for nature captured the look and feel of SummerLake. The illustrations were designed to connect and form



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the shape of a wave along the middle of each package for dynamic shelf impact – no matter how you arrange them. The large leaf icons brand each varietal clearly and are set among a montage of underwater lake life so that they stand out among other Tetra Paks. Each package uses the name of each tree as an enhancement to the varietal name: Red Maple Cabernet Sauvignon, Yellow Birch Chardonnay and Red Oak Syrah-Villard.

How long from conception to fruition?

Our creative team presented concepts in October 2006. The official launch of the first wine – Red Maple Cabernet Sauvignon – was held in Port Carling, Muskoka, in July 2007.

Credits:

Client Boisset Vins & Spiritueux of France

CD Alex Wigington

Design Director Jennifer Weaymouth

Illustrator Tracy Walker

Writer Jim Rea



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senior brand consultant

- Our successful candidate for this position will have a minimum of 8 years agency experience and will have demonstrated an understanding of brand marketing, a strong strategic capability, excellence in project management and a passion for servicing clients. Our new team member will ideally have career experience in a package design agency or other design-centric agency (retail and national brand experience is an asset).

graphics consultant

- Our successful candidate for this position will have a 7 - 10 years studio or prepress experience and will have demonstrated a thorough understanding of the various print processes. Additionally our new Graphics Consultant will have a solid grasp of the package development process. Our new team member will be flexible, confident, have good communication skills, be an excellent multi-tasker and self-starter. Candidates must be proficient in Word, Excel, Illustrator and Photoshop.

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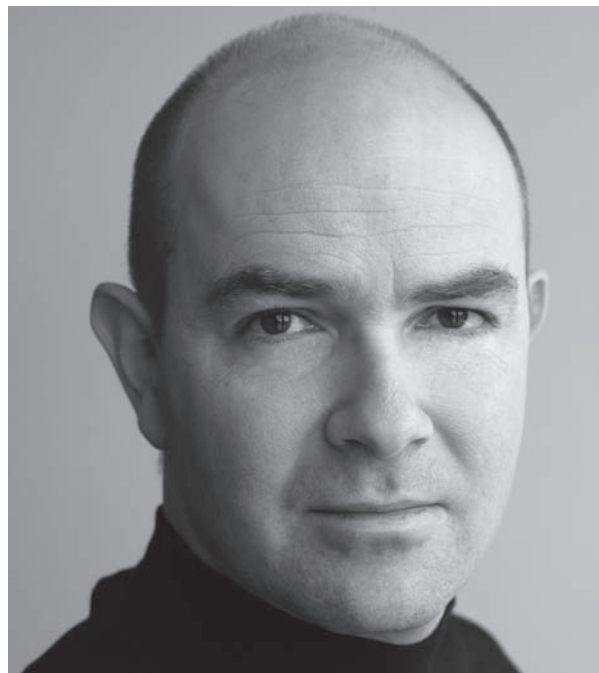
Chris Anderson is the man behind the "long tail" concept, which explains how the Internet has revolutionized business models by breaking down borders and enabling the rise of highly specialized niche companies. His talk will focus on his vision of the future of digital media and describe business models that, in Anderson's opinion, have a good chance of success. His work *The Long Tail: Why the Future of Business Is Selling Less of More* has become one of the bestselling business books of all times, according to the *New York Times*.



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Hue



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When it comes to stand-out creative,

it's only natural to expect to hear lots of shop talk about taking risks, thinking outside the box and of course, keeping it simple. But when talking to agencies today about what makes a message shine, chances are you'll sense a shift in thinking. Yes, great ideas are still the backbone of a successful campaign. They always will be. But how you get to that idea is growing equally important in the eyes of many industry players. In short, agencies are focusing on their *modus operandi*. They're streamlining their operations into flat playing fields, tearing down walls and other

communication barriers, looking at developing brand communities rather than outdated USPs and tapping into an emerging X/Y generation that can juggle a broad mix of media platforms.

Bos Advertising, for instance, recently started outsourcing production to low-cost India so it can pump all its



TRIGGER

energy into just generating great ideas. Global player Taxi actively nurtures and seeks out hybrid talent in preparation for a future where cross-specialization will be the norm.



GRIP

Agencies are tweaking the way they do business to ensure the best possible



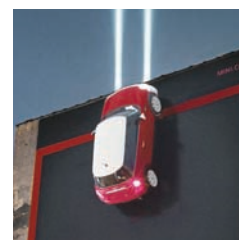
EXTREME GROUP

creative comes out of it. "If there's ever been a time when you need to differentiate your brands with the use of creative, I'd say it's now," says Claude Carrier of Bos.

It's all part of talking to today's savvy and discerning consumer in a market where change is omnipresent, and fast. What worked yesterday, will not necessarily work today, and most certainly won't work tomorrow. With the deafening array of advertising out there, stretched across so many different media platforms, agencies need to do more to see their communication through to its final target.

"The rules as they relate to creative haven't necessarily changed; what has changed is that the choices now are so much more abundant from a consumer perspective," comments Shawn King, VP/CD at Extreme Group. "It's harder to get people to pay attention."

And getting people to pay attention is not always enough — ads are often judged by their viral impact and level of audience participation. In other words, it's great that



TAXI

consumers are digesting the message, but are they also actively playing with it? For many of Canada's award-winning ad agencies, the answer is yes. Read on to see how.

We invited agencies that met one or more of the following criteria: 1) the agency must have been short listed for the Agency of the Year competition in the past three years, or 2) placed in the top 20 of Strategy's 2006 Creative Report Card (published in February 2007) or 3) won either the Best of Show at the ACE Awards, Anvil Awards, Lotus Awards, Ice Awards or the Grand Prix Crea in the last two years.

BOS

BUILDING COMMUNITIES



Whether communicating brand messages for its A-list of clients or fostering a creative spirit within their agency, Bos stays focused on one thing: creating communities.

"What we do for our clients here at Bos is build what we call brand communities," explains Claude Carrier, who runs the agency's 30-person Toronto

office. "That's where we focus our efforts and creativity."

An audience is drawn to a brand, says Carrier, by sharing its personality and style, values and beliefs, tone and manner. These days, with technology putting consumers in charge and USPs fading in the distance, communicating a brand message by focusing on shared values is the better way to go.

"[This] is more important than anything you want to say about a specific product attribute," says Carrier. "By creating brand communities, you attract people that are of the same cloth, share the same ideals and feel like they belong. And, in turn, they want to share their ideas with you."

The agency's celebrated Fido



Left to right: Mac's recent wtf? campaign included teen-focused store posters and 20 web films; For Naked Grape, "confident grapes" were the key to launching the brand; After 12 years, Fido remains true to the brand community they've established

and kicking," adds Carrier.

More recently, Bos zeroed in on the teen community with its campaign for the Froster frozen beverage at Mac's Convenience Stores. Bos started by naming the product themselves using the text shortcode, wtf? Then they produced bizarre in-store posters and a series of 20 equally-strange web films that

Bos gave novice wine drinkers something they could really latch onto. "Nobody wants to make the wrong decision when choosing a wine. So, in the case of Naked Grape, a wine that actually had a USP of being un-oaked, we chose instead to align the brand with the notion of confidence," says Chad Borlase, co-CD. And did that tactic create a movement for the brand? Clearly, as Naked Grape remains one of the most successful brand launches in Vincor history.

When it comes to sharing a common tongue and building brand communities, Bos practises what it preaches. The agency operates on a 'zero division' basis with no departmental silos, all to create, as Carrier puts it, "one creative spirit." The agency also outsources their broadcast, web and print production not only to keep costs down for clients, but because Carrier sums up, "it allows our whole team to stay focused on what we do best – creating those brand communities." •



campaigns are a case in point. The pioneering work for the telco brand has always touched on values tied to our much-loved canine companions, such as loyalty, commitment and reliability. It has stayed well away from obvious USPs, which in the world of handhelds are often ubiquitous anyway. "Which is why, 12 years after launch, the brand is still alive

infiltrated popular teen websites and blogs. And the viral impact has been tremendous. "You have to know the community you want to speak to, understand what makes them tick, where their heads are at and then give them stuff they can engage and play with," says Gary Watson, co-CD at Bos.

When launching Naked Grape,

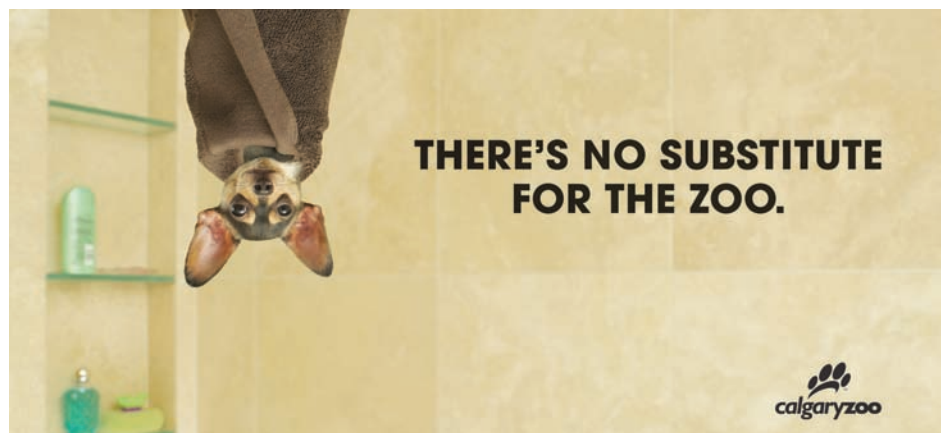
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TRIGGER

STRAIGHT AND SIMPLE

Ask an agency CD what makes his company's creative stand out and chances are you'll get an earful sprinkled with the latest buzz words. Ask Patrick Doyle, CD at Trigger Communications & Design, and you get an answer smacking of Western swagger. "We are really good," says Doyle.

The creative head of the Calgary-based agency has stated the obvious. Trigger has been pumping out award-winning creative since it first emerged on the scene four years ago, when its predecessor Parallel Strategies was bought out and the agency



like a big-horned sheep, or with a padded bra stretched on its back making it resemble a camel. The campaign has generated so much buzz that Calgarians have even actively tried to get on board. Many have started calling in asking to have their own pets featured, which is just one measure of the ads' success.

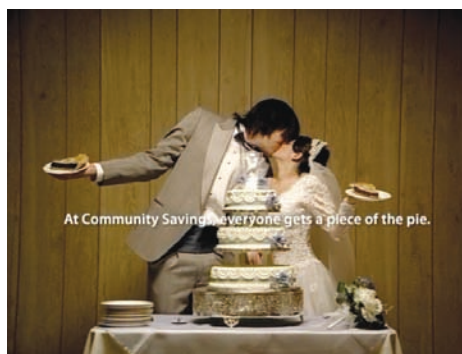
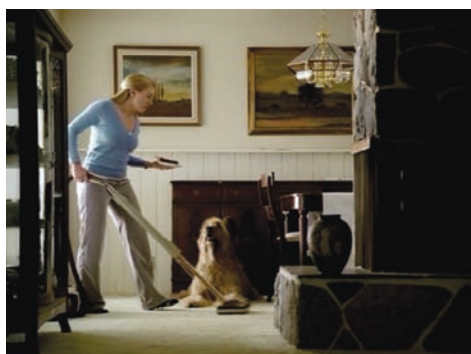
employees are used to wearing many hats. They've been known to double as models, or even stomp around downtown Calgary putting up posters. Operating out of Western Canada, Trigger has built the skills and know-how to work with any size of market or budget.

such an ardent fan base that it even started getting requested on local radio stations. So Trigger arranged for some home-grown country talent to record a full-length version.

As well, a contest asked vacationers to photograph themselves holding a piece of pie at their travel destinations. It had participants sending in pictures from as far away as the Eiffel Tower, pie in hand. And then there are the blueberry mini-pies handed out at branch openings as free giveaways. The list goes on.

"It's a simple thing that has really caught on with the audience," says Doyle. "We came up with a nice integrated campaign around the idea that everyone gets a piece of the pie. They love it."

Solid strategy, simple idea, huge success: It's the Trigger formula and it works. •



From the Community Savings TV campaign. Getting a piece of the pie becomes a part of your life; Above: Bat-Dog, one of a series from the hugely popular Calgary Zoo "No Substitute" campaign

renamed and rebranded.

Clients include Community Savings Credit Union, the Canadian Red Cross and the Calgary Zoo, which has been running Trigger's popular outdoor campaign for four years now. With the tagline: "There's no substitute for the zoo," the ads feature regular pets outfitted to look like zoo animals — a dog with bicycle handlebars on its head looking

"We look at ourselves as more of an ideas company than as an advertising company," explains Doyle, who left the Toronto ad scene two years ago to join Trigger. "Working in smaller markets you need to look beyond communications and look at the client organization... It's looking at the bigger picture rather than just their marketing plan."

In line with this, Trigger

But when it comes to creative, this 35-person agency thinks big and consistently generates ideas that trigger. Its work for the Community Savings Credit Union in Alberta, for instance, has taken on a life of its own. Playing on the catchphrase "Everyone gets a piece of the pie," the TV spots feature customers holding a piece of blueberry pie in their hand. The commercial's jingle gained

Trigger Communications & Design

Patrick Doyle

Creative Director

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GRIP

A STRONG TEAM



The Toronto office of Grip may well be the only office space in the city to have its own slide and fire pole whisking people down a floor, à la Bridget Jones. But when it comes to developing great creative, this edgy young agency is going nowhere but up. After just five years, Grip has grown to 91 members and doubled its growth three times. It focuses on a small, but exclusive, client base with names like Honda Canada, Cadbury Adams, Lululemon,

GlaxoSmithKline and Labatt. Managing partner Bob Shanks says he would have it no other way.

"We have no desire to become a 40-client agency," he says. "We work with a relatively small client roster of people who really appreciate our approach and can make the commitment that is needed to work with an agency such as ours."

The Grip creative approach includes operating on a flat, completely integrated structure and putting senior creative talent to work with equally senior decision-makers on the client end. "The people who clients see in the room are the people actually working on the business," says Shanks.

Part and parcel with the flat structure is a strong team of creative minds able to work across various disciplines. As Jon Finkelstein, partner,

interactive explains: "The ideas can come from anywhere and can be produced anywhere. This actually strengthens the idea and makes it more unique."

The agency's approach allows it to stay loyal to the idea and sustain a high level of creative, all the more important in an age when budgets are tightening and new media exploding. In fact the speed of change in media fragmentation is unprecedented, says David Chiavegato, partner, creative at the agency. As a result, "The ideal structure allows you to adapt quickly. The fact that we are flat and nimble and without any divisions makes us quite fluid and poised for change."

Grip's work for Kokanee beer, which it's handled pretty much since it first set up shop, has repeatedly delivered the goods to the more demanding audience out there. The campaign has

character and his many sayings, like "Dare to dream," are now catchphrases among fans in the B.C.-Alberta corridor, where the commercials air. When the Calgary Flames were making it into the playoffs, people carried around "Dare to dream" signs. A young couple tied the knot dressed as the Ranger and his sidekick Sasquatch, while loads of people are downloading special Ranger Cards they can create online, complete with their photo topped up with the Ranger's cheesy moustache and glasses.

Then there was an effort to find a hot new glacier girl, yet another character from the commercials, which reaped huge publicity. Partnering with local Citytv, the company launched a "Glacier Girls Search," communicated and covered as a micro-series on the channel.

"We decided to take this beyond



Left: ding dong. Dare to dream. Sweet mother of wet monkeys. Shakespearean? No. Catchy? Yes. Above: After five years of growth in Western Canada, Kokanee remains "The beer out here"

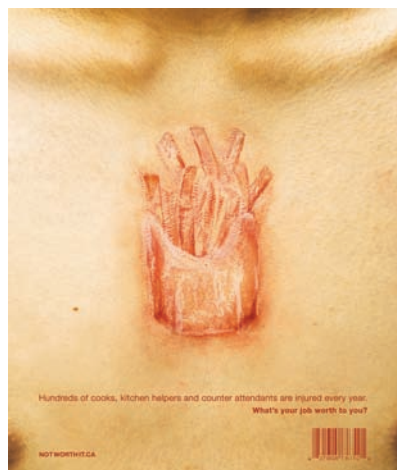
succeeded in branching out from its initial scope – basically TV spots – and has woven itself deeply into popular culture. The campaign's Ranger

initial marketing and media," says Shanks. The strategy has turned Kokanee into "one of the great participatory or experiential brands." •

Grip
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EXTREME GROUP

TAKING CREATIVE RISKS



“Oftentimes, anything new and different is really tough to make happen,” says Shawn King, VP/CD at Extreme Group, from his office in Halifax. “It’s both a lot tougher to come up with and a lot tougher for the client to buy.”

If that’s the case, then King and his team at Extreme Group are one tough bunch. The east coast agency has pretty much honed its muscles on pushing through hard-hitting ideas since it first set up shop 10 years ago. It’s paid off. The agency is a regular at the winners’ podium at competitions and just recently walked away with 20 Ice Awards from Atlantic Canada’s annual celebration of creative.

Aliant, Moosehead Breweries and Atlantic Lottery are just some of the clients taking the ground-breaking ideas churned out by the agency and running with them. The list is now expanding to Toronto-based companies with national reach,

and the agency hopes to set up a satellite office in the city in the “not too distant future.”

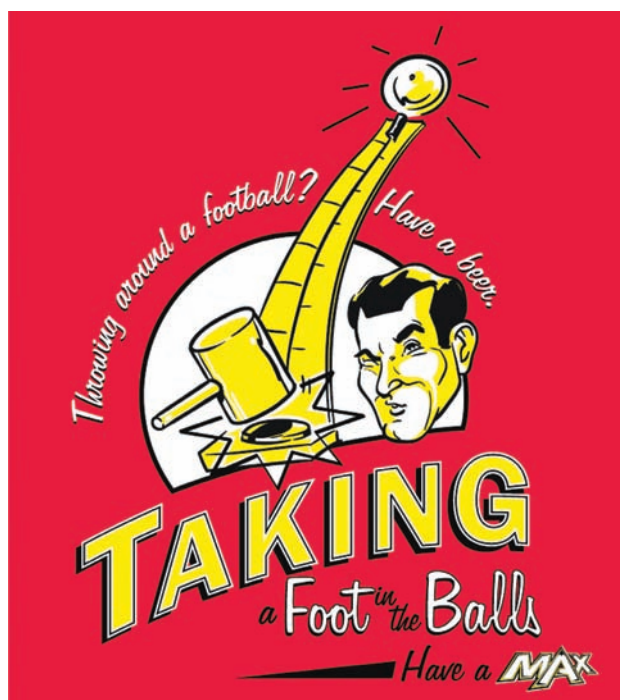
According to King, a bullish, tread-new-territory tactic is the only way to go, especially in today’s hyper-techno world loaded with more choice than anyone can digest. With all the noise out there, the old adage of keeping it simple takes top billing, as does clear direction.

“The choices now are so much more abundant from a consumer perspective,” says King. “It’s become even harder to do the kind of work that resonates because [consumers] can watch hundreds of channels or listen to hundreds of satellite radio stations. So the challenge creatively is to keep finding different ways to engage people.”

Different is certainly one



way to describe Extreme Group’s work. One memorable campaign that embodies what the agency stands for is its famous anti-smoking spots for the Nova Scotia Office of Health Promotion, which it did a few years back. The TV ads managed to do the near-impossible: turn an obscure government agency into a recognizable brand. How?



Clockwise from left: An unexpected way to raise awareness of unexpected accidents in the retail work environment; Alpine Max. When a regular beer won’t do; An educational perspective on learning to pole dance

By telling viewers to do exactly what they were not supposed to: smoke. (Talk about a hard sell to a client.) In the ads, two characters give great reasons to smoke, which are ultimately ridiculous and made them look like idiots. Which was the point. “The really unique thing here was that it had never been done before,”

says King. “It wasn’t rooted in statistics, in health risks etc....because we were talking to a young audience and we knew it didn’t matter. What mattered was social status. People smoke to fit in, so that’s what we challenged.”

In a current campaign for Alpine Max beer from Moosehead Breweries, the

agency yet again stepped away from the tried and true with a series of radio spots that play on the “definition of intensity” by listing increasingly intense, and wildly humorous, situations.

“It starts by defining intensity, and then painting different scenarios,” says King. “The client loved it and we had to make sure they had all the information they needed to ensure all the stakeholders would approve. It’s working out great.” •

Extreme Group

Shawn King

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TAXI

CREATIVE ACROSS THE BOARD



“Everybody who works at TAXI is a creative person. Ideas are something we just expect everybody to have — if you’re an account person, a planner or an art director,”

TAXI Canada	
Zak Mroueh,	
VP/Chief Creative Officer	
Steve Mykolyn	
VP/Executive Creative Director	
495 Wellington Street W, Suite 102	
Toronto, Ontario	
M5V 1E9	
Tel: 416 979 7001	
Fax: 416-979-7626	

says Steve Mykolyn, ECD at the agency's Toronto office. “At TAXI, you check your ego at the door.”

As one of Canada's leading global players — and with a string of awards to back this up — TAXI is clearly on to something. The company steers clear of compartmentalizing people in the traditional model. Here, everyone is part of one team.

“The difference in our creative department is that we are one department. We are not separate departments. And you can take that and extrapolate it to the entire TAXI network,” says Mykolyn.

Today, this network includes offices in Montreal, Vancouver, Calgary, New York, as well as TAXI 2 just down the street.

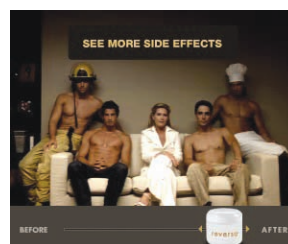
The satellite Toronto office was set up last year when the original one began growing beyond what TAXI considered a workable team of 150. “Paul answered Jay Chiat’s famous question, “how big can we get before we get bad?” with the magic number of 150,” says Zak Mroueh, VP/Chief Creative Officer, English Canada.

A firm believer in capitalizing on everyone’s talent, TAXI pays particular attention to the new wave of people coming on the scene who can cross media disciplines. These so-called hybrids, who seamlessly tackle everything from interactive to print to radio, are the way of the future, says Mykolyn. To stay ahead of the game, he adds, TAXI is developing its creative



Clockwise from left: After less than a year, TAXI 2 built momentum with a string of new business wins and its first Cannes lion for MINI; TAXI Toronto continued its winning ways, taking home three lions, including a Gold and Silver for VIAGRA; TAXI Montreal had a stellar year at Cannes, picking up two Gold Lions for its breakthrough Reversa campaign

staff to work across media platforms. Mroueh adds, “Craft skills are important. We need writers, design and interactive people to specialize. But the idea is no longer owned by one particular group, it’s shared. Being independent, we don’t have the division of disciplines.



There’s one unified creative vision.”

Building a strong, unified team of multi-talented players is just one part of TAXI’s winning creative formula. Generating unforgettable ideas time and again, with bandwidth to work across different media platforms, is another. One-hit wonders are one thing, maintaining a winning streak for a decade and a half as TAXI has done is quite another.

“It’s fine to do something well once but to keep doing it over the long haul is really the challenge,”

says Mroueh. “That’s what makes TAXI really unique. We’ve always strived for consistency.”

Consistency was in play yet again at this year’s Cannes showdown, which garnered the TAXI network more coveted Gold, Silver and Bronze lions. In the Viagra TV spots, TAXI tackled the huge obstacle of not actually being able to talk about the product by having the characters speak gibberish. It was the second time in three years that the campaign struck Gold at Cannes.

Another of this year’s award winners, a website for Reversa, was done as, what Mykolyn smilingly refers to as “an Axe campaign for smart people.” The site features a play on the side-effects of using the anti-aging cream, which basically has women coping with a slew of hunky young men. “With a very limited budget and one print ad, it created a lot of buzz on blogs,” says Mykolyn. “We even had an eBay auction offering up one of the Study Do-rights in the campaign. The response was fantastic.” •

- Jay Bertram, President, TBWA/Canada



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THE 2007 CANADIAN MARKETING ASSOCIATION AWARDS GALA: NOVEMBER 16

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WESTIN HARBOUR CASTLE, TORONTO



◀ By Tony Chapman & Ken Wong ▶

Political help wanted

In their ongoing quest to strengthen the role of Canada's marketing industry, Queen's prof Ken Wong and Capital C CEO Tony Chapman invited readers to pitch in some solutions. In this installment of the e-series, they mull over one such contribution, from BC3 Strategies managing partner Laurence Bernstein. To join the exchange, just email Ken, Tony or Mary with your ideas...

From: Laurence.Bernstein@baycharles.com
To: Mary Maddever
Cc: Tony Chapman; Ken Wong
Subject: "Made in Canada"

The interchange in *strategy* presented me with an irresistible opportunity to climb on one of my many bandwagons. Lately, BC3 Strategies has been developing intrinsic and extrinsic strategies for various jurisdictions to develop their innovation and knowledge-based economies – to move from a manufacturing- (off-shored) or resource- (exhausted) based economy.

There is one such territory that Canada can, and should, claim. Our creative sector, according to *The Economist*, accounts for 3.5% of the economy, versus 3% for the US. The only country higher is Great Britain. As more communications activity is directed from outside the country, this large creative machine will become increasingly less productive – and at some point we would have to ship our creative talent to the oil fields of Alberta.

We *could* take the position of North America's creative backroom, and build an industry out of producing components of the marketing exercise, such as strategy, creative and web design, for marketers in other countries. Due to an oversupply situation, we can deliver solutions at a lower cost. And there is no question that the quality of our creative minds is unrivalled.

It would take lobbying to have "creative" innovation added to the private and public innovation agenda – which tends to focus on IT and advanced manufacturing sectors – but it could be done.

Our marketing professionals are called in to help other industries deal with seismic shifts, mostly solved by a cash infusion from government and developing a new sense of the sector. Isn't it time we did this for ourselves?

From: Ken
To: Mary, Tony

Laurence's comments drive home the notion that as a community, we need to do more than give awards. We need to form a collective response to globalization.

From: Tony
To: Ken

Many people view globalization as evolutionary in nature. I feel the opposite: we are at day one of a massive step change



in our creative industry. Within the next two years my bet is that local market adaptations, if not creations, of global branding campaigns will leave the domain of the branch ad agency and be centralized and outsourced to countries like India, which have an extraordinary film industry, a well-educated work force and access to low-cost labour and technology.

From: Ken
To: Tony

Perhaps it's time for our industry organizations to step up and make representations to government about what is needed to support our community. For some reason, save regulatory issues, marketers never present themselves to government as an industry. Either we are the ultimate free-market capitalists, incredibly naïve or we just never learned how to play with others.

From: Tony
To: Ken

In the 1980s British Prime Minister Margaret Thatcher put design and creativity on the map as key priorities for the revitalization of the UK economy. Through her vision we had the British Invasion including Saatchi and Saatchi, WPI, Michael Peters Group and a renaissance in the role the UK would play in advertising, fashion, finance and even manufacturing. Isn't it time our political leaders elevated creativity as a key priority for Canada? If we aren't uncovering new, creative and more productive ways to think, manufacture and service, we are in danger of being a economy dependent on commodities and nonrenewable resources. Where does that leave us?

From: Ken
To: Tony

My take-away is that we need – collectively – to start forming a game plan or we'll find that Laurence's "lower cost, faster, better" forecast won't be a rallying call but a coercive threat held over our heads by multinationals. The one thing I don't know is who will lead the charge. I'd love to hear people's opinions on that!

From: Tony
To: Ken

I would love to hear from Stephen Harper. Creativity might not have the election caché or the sound bite of education, but it is the lifeblood of productivity, innovation and our future economy.

Ken Wong is a career academic at Queen's School of Business where he's obsessed with practising what he preaches. As CEO of a Toronto-HQed indie agency, Tony Chapman is obsessed with Canada's role in the global ad biz.



◀ By Ian Morton ▶

The green rush: BS or the real deal?

The word is out: greening your business can be a golden opportunity, and environmental opportunists have begun to swarm. The result: an overcrowded and somewhat unstable green marketplace where the line between ethics and exploitation is blurred. Are companies staking a real claim, or just peddling fool's gold?

There's nothing wrong with jumping on the green bandwagon; the economic benefits of green marketing drive interest in environmental initiatives. The problem lies in legitimacy. The search for gold was motivated by profit, but some staking a claim in the "green rush" say their motivation is a social conscience. In some cases this rings hollow, leaving customers confused and resentful.

In the age of information, public criticism travels far, and corporate image can have a serious effect on the bottom line. Companies do not want to get caught with their proverbial pants down. Instead, they are streaking through the crowd shouting: "Check out this sustainable action!" and hoping it will be distracting enough that we won't see their shady underbits. "Policies of Transparency" have become increasingly popular. "Challenges" are being positioned beside "successes," in an attempt to undercut the impact of oil spills with the installation of wind farms.

When you start to dig into these claims, you may feel as though you've hit the mother lode of corporate BS. Santa Fe Natural Tobacco company claims that they are "stewards of the earth," though they are required by law to warn the world of the devastating health effects their products have. Dow Chemical, which brought us DDT, Agent Orange, napalm and the Bhopal disaster, are "building their company's rich legacy of leadership in solving the world's most pressing problems with a spirit of fearless accountability." And the US Climate Action Partnership displays a roster of some of the biggest players leaving environmental foot craters all over the planet.

This is not to suggest that these efforts aren't worthwhile, just that the net worth may not be the daisies and sunshine that marketing campaigns would have you believe. That's the paradox green marketing faces — a constant tug of war between

Each company has different challenges and resources; it is important that an environmental strategy integrates both, and that there are tangible goals, not just arbitrary (however clever) messages. Each should be interfaced with a plan

That's the paradox green marketing faces — a constant tug of war between recognizing and encouraging legitimate efforts and the imprint a company's actions actually have on the Earth

recognizing and encouraging legitimate efforts and the imprint a company's actions actually have on the Earth.

Take British Petroleum. A strange juxtaposition materializes when Big Oil positions itself as a leader in the charge towards a sustainable future. The company has invested in marketing itself as the green oil choice. It successfully aligned with reputable environmental organizations, and in 2005 and 2006 was listed on the Global 100 Most Sustainable Corporations in the World, becoming a vocal supplier of renewable energy. At the same time, however, BP also made the *Multinational Monitor's* top 10 worst companies in light of an explosion at its Texas refinery that killed 15 employees, and an oil spill in Alaska. A commitment to sustainability becomes a tough sell when a company has a negative impact on the Earth.

There are also companies making a real connection with sustainable action. Take Interface's CEO Ray Anderson who, after becoming convinced that he was a major contributor to the misappropriation of Earth's resources, overhauled the way his company is run at all levels. This goes well beyond a monetary investment; it involved a complete conscientious buy-in. In turn, it inspired action internationally. The Interface story is rare in that the turn wasn't due to public criticism, and was led by the individual able to drive change.

that leads to measurable positive impact.

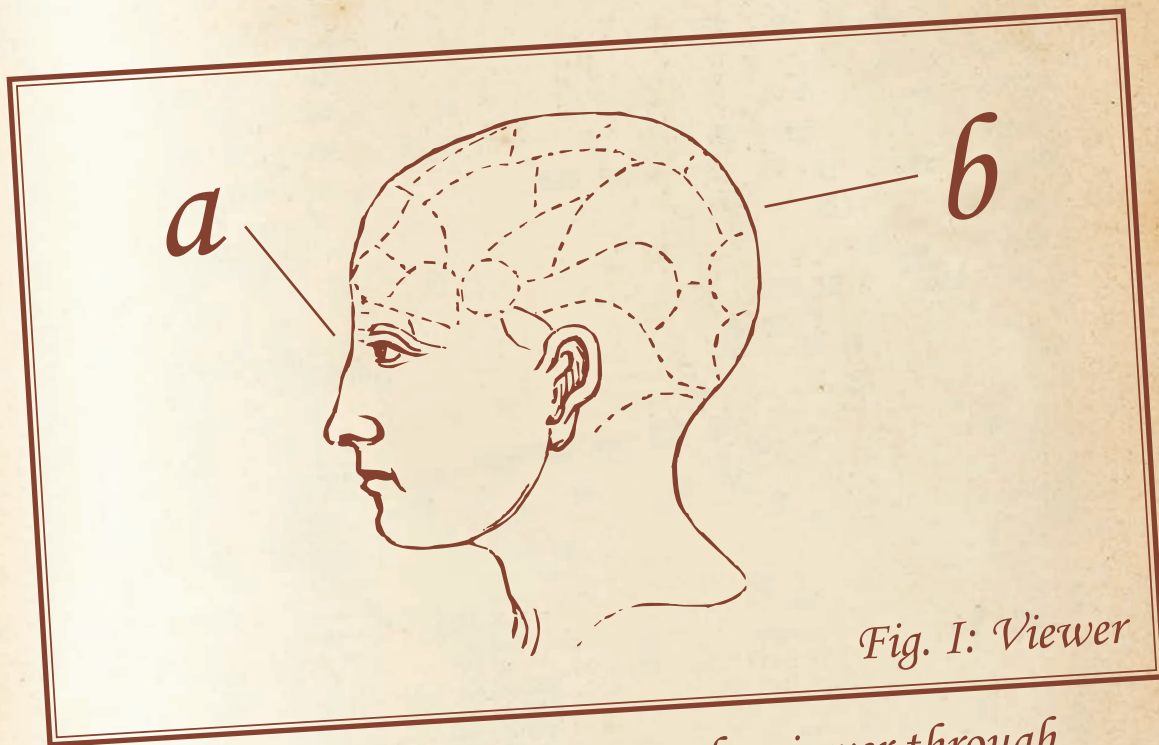
Because these are claims of conscience, it's important that the actions are substantial and sustainable. Sustainability is not only the new name of the game, it's the gold standard for identifying legitimate claims.

A well-conceived environmental marketing strategy will involve changes in operational efficiency, real consumer participation and education, exploration and introduction of new technologies and changes in corporate culture at an employee level. The results should show visible changes in consumer behaviors, not just minds. The trail to sustainable action requires the right guide. If your claim falls short, you'll lose customer trust, and be left with fool's gold.



Ian Morton is founder and CEO of the Summerhill Group, which develops programs that move the market toward better choices for consumers and the environment. www.summerhillgroup.ca.

The Science of Advertising



Targeted advertisement enters the viewer through the eyes (a); passes through to brain (b); brand is successfully reinforced.

§ 16

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Out of Home Digital

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Out of home digital (OHD) advertising, or place-based, ad-supported networks that deliver content and advertising, is in its infancy. However, as the cost of the technology that allows companies to bring digital ads to monitors in elevators, lobbies, malls and retail outlets, airports, subways and other locations continues to decrease, OHD advertising will continue to expand.

"Most people spend up to 60% of their time out of home, and technology now allows advertisers to reach them," says Michael Girgis, founding member and chair of the Canadian Out of Home Digital Association (CODA), a nonprofit trade association representing OHD media companies, and CEO of Onestop Media Group (OMG), an OHD media company.

Currently, OHD advertising accounts for about 4.5% of ad spending in Canada. However, a study by the research firm Profitable Channels found that the industry is growing at a rate of about 10% per month. Meanwhile, market research firm Frost & Sullivan reports that the North American digital signage industry is projected to reach \$3.7 billion in ad revenue by 2011, up from \$102.5 million in 2006.

"The need to reach people out of home has always been there. Now doing so is cost-effective," says Girgis. It doesn't matter what kind of ad an advertiser uses – Flash, JPG, full-motion digital video or broadcast-quality video – having an ad reach a captive audience in an elevator or on an in-store digital signage network that can reach people who are ready to buy – makes sense, he says.

Captivate Network

Mike DiFranza, president of Captivate Network, acknowledges that the industry is in its "early stages" but also points out that it is now "crossing the chasm from early adopter to early majority." In short, more ad dollars than ever are shifting to this new medium.

For traditional media, technology is a hindrance, DiFranza says. However, for new media, such as OHD advertising, technology is an asset. "As consumers engage with

the advertiser's brand in an uncluttered environment. "When on an elevator, for instance, people are singletasking, not multitasking," he says.

"We program our networks with programming and advertising that engage the viewer. They still have to opt in, but having ads and programming sharing the same screen at the same time attracts the attention of consumers," says DiFranza. He has seen over 100 surveys that show



Captivate (www.captivate.com) is seen in Canada's premiere office towers; engaging a highly desirable audience throughout the workday

Capturing an exclusive audience

Captivate Network reaches a daily audience of over 400,000 affluent working consumers in Canada with an average income of over \$100,000. Captivate is seen on more than 1,500 screens across Calgary, Toronto and Vancouver. But reach is not everything. To be effective, OHD ads must be tuned to and engage with the audience.

A breath mint ad that played on Captivate showed two people in an elevator. One person was talking and the other person was backing away. The caption read: "Just because you know what you had for lunch, the person next to you doesn't have to know."

That kind of advertising, created for the OHD environment, is recalled, says Mike DiFranza, president of Captivate Network. Using the power of the IP networks, advertisers can even target their ads to specific cities and to specific buildings within cities. "We can send one message to a building populated by lawyers and a different message to a building populated by investment bankers," he says.

Advertisers can also use geo-targeting. An ad for a convenient store in one building can give the location as three blocks to the west. That same ad running in another building can give the locations as two blocks south. "That's the power of targeted digital advertising," DiFranza says.

traditional media in different ways, such as through the Internet and time-shifting when watching TV, or even using the remote control to change channels during commercials, marketers have to engage with consumers in different ways," says DiFranza. One different way involves connecting with consumers "at natural pause points" throughout their day, such as on their way to and from work, during lunch hour, while shopping and while generally out and about.

OHD is a communication channel that allows an upscale audience to engage with

consumers consistently recall ads running on the Captivate Network 34% to 45% of the time, even though they might think they are just watching the programming.

One of the early OHD adopters, Captivate Network (www.captivate.com) is celebrating its 10th anniversary this year. Captivate is a North American news and entertainment network that delivers quality programming and advertising to a targeted and engaged audience during the workday, when people are making business and personal buying decisions.

Captivate's digital networks, based on the Internet Protocol standard, allow marketers to reach consumers where they are during the work day. Over the last decade, the company has introduced a number of recognizable names, such as Fidelity, Expedia, Dell, WestJet and the Globe and Mail, to OHD advertising.

Bassett (Concourse) Media Group

When a relatively new advertising medium has an 80% rebooking rate, you know it's working for advertisers. That's the case

"Sexy" Ads Draw Attention

Bassett Media Group can create ads if the client needs assistance, although many bookings come through agencies and therefore do not need creative produced. Ads are booked for a quarter and run in a repetitive loop. Not only do they reach a narrowcast target market, but they are seen with a great degree of frequency. The 1.4 million people who see the company's screens see them a minimum of two times per day. Moreover, over 75% of the viewers see them five times per day. "So we have repetition, which drives recall," says Matthew Bassett, president/CEO of Bassett Media Group. "Ask any advertiser what he or she wants and you'll hear: 'Reach my target market frequently.'"

The OHD ads might tie in with print or broadcast campaigns, but they should be produced specifically for the OHD medium, Bassett says. When the ads run, they fill the high-quality screen. "There is no other content. It's 100% advertising so the viewer can't block out the ads," says Bassett. And people are watching. "This is a sexy and dynamic medium and when ads are made specifically for this medium, they attract a lot of attention."

"We've doubled revenues every single year because our base keeps coming back as we add new clients," says Bassett. "At certain times of the year, Concourse Media is 100% sold out. This industry is all about generating revenue. Everything else is conversation."



Matthew Bassett standing in front of a 65" LCD screen – part of the Concourse Media network. The screens on this network are larger and the ads take up 100 % of the screen space, unlike those on competing networks

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To learn more, visit captivate.com.



CAPTIVATE
Network

with Concourse Media and Impulse Media, divisions of Bassett Media Group (www.bassettmediagroup.com).

"OHD advertising can be used to build brand awareness," says Matthew Bassett, president/CEO of Bassett Media Group. "But our clients also get calls and move products because people see their ads and act."

Bassett Media Group specializes in digital signage, out of home digital advertising and publishing and is composed of three groups – Impulse Media, an in-store digital media network company with screens in over 60 PharmaPlus Rexall drug store locations; Concourse Media, a digital media network company with over 50 screens with three property groups in Toronto's financial district, and Bassett Publishing, which is set to soon launch two publications.

Concourse Media and Impulse Media speak to a rich demographic of four million Canadians a week, but there are differences

The company also has plans to expand to the U.S.

At the same time, Bassett is picky about where he puts screens. "Location is important. We have said no to some companies that want us to expand into their properties. If a property does not reach the target audience we are selling, then we are not putting in a network," Bassett says.

Fueling the expansion is a dynamic increase in sales. To Bassett's knowledge, Concourse Media has recently signed "the largest single ad buy" in OHD narrowcasting and digital signage – a \$700,000 contract with a company that he could not yet name. However, he says it's a sure sign that OHD advertising has "come of age."

Future Shop TV

Canada's top retailer of consumer electronics is utilizing an innovative program to inform and influence consumers when they're ready to purchase a high definition TV. Future Shop is doing

throughout the store. All FSTV content is 1080i high definition, able to show off all the beautiful clarity and colour these TVs are able to produce. For customers who are in-store, trying to make their buying decision, FSTV can help guide them in the right direction.

The main demographic for FSTV's audience are tech-savvy males with above-average education and income. For vendors of electronics that are sold inside Future Shop stores, this is effective in communicating the benefits of their products directly to customers. For other advertisers who do not have products in-store, such as Discovery HD and Toyota, FSTV has been proven to be another great way to reach out to their target audience.

"Most digital signage networks use their screens to sell ads," notes Mazloun, "FSTV takes it one step further by using the ads to also sell the screens." Through FSTV, Future Shop has found a way to take strategic marketing to a whole new level.



FSTV, Canada's largest in-store high-definition TV network

A true win-win network

One of the keys to Future Shop's success is their approach to associate-driven sales, where the in-store Product Experts are the key to helping customers find the right product. "Future Shop TV helps customers make their buying decisions and is great for advertisers to maintain brand awareness," says Mazloun, "but it also keeps product knowledge top of mind for our associates, to help them meet their customers' needs."

FSTV can broadcast its custom content to over 10,000 associates across Canada, helping them to keep on top of the latest technology. By picking up details from ads run on FSTV, associates are better able to answer customers' questions by providing options to find the perfect technology solutions.

Displaying vibrant imagery and messaging across widescreen TVs in the store enables Future Shop to showcase HDTVs while communicating to both customers and associates, creating a true win-win network.

between the two networks, Bassett says. Reaching an audience in Toronto's financial district, Concourse Media is used mostly to build brand awareness. Reaching shoppers in Rexall drugstores, Impulse Media is digital point of sale (POS). It can build brand awareness, however the network is used mostly to draw the attention of shoppers to new products, to sell product or, as the network name implies, to promote impulse sales.

Just as the OHD industry is growing, so is Bassett Media Group. The company will be moving to 500 locations over the next 18 months. "We have the financial backing to build out the network with larger screens in more locations," said Bassett.

this by basically allowing the HDTVs to sell themselves through a network called Future Shop TV.

"FSTV is the last piece of the advertising puzzle," says Arash Mazloun, Future Shop TV account executive. "After advertising on TV, radio, billboards and print to bring customers into the store, it makes sense for advertisers to be right there when the customer is making the buying decision."

As Canada's largest in-store HDTV network, FSTV is broadcast across widescreen TVs in over 121 Future Shop locations across the country. It's also shown on huge projection screens and plasma displays, giving it a widespread distribution

Lamar Commuter Digital Network

Reaching a targeted and captive audience – commuters in Vancouver British Columbia – is what the Lamar Commuter Digital Network does best. Lamar is the licensed provider for digital transit advertising in Vancouver and is the largest OOH advertising provider in the province.

"Our advertisers wanted innovative ways to reach commuters and that's what we gave them – full-motion digital advertising in major transit hubs," says Byron Montgomery, VP/GM of Lamar Transit Advertising (www.lamar.com).

Recognizing that transit users are mobile, waiting perhaps only a minute or two before

they hop on a bus, train or SeaBus, Lamar keeps the news, weather, sports headlines that it displays on its 42-inch NEC screens concise and to the point. The ads on the networks are also concise and to the point.

"Full-motion transit ads can do branding or motivate action, but they have to be tailored to the audience to be effective," says Montgomery. The audience is captive but they are on the go, so traditional 30- and 60-second TV commercials won't cut it on the Lamar network. However, 10- to 15-second still images or high-resolution Flash animation ads work the best.

"We did a tremendous amount of research and our audience told us they wanted immediate and useful information – late-breaking local news, weather reports and sports and market updates. The ads too have to be clear, concise and well focused," he says. And the results – companies advertising repeatedly on the network – prove that succinct and focused digital transit ads do work in this fast paced commuter environment.

Digital Ads updated on the fly

Ads on the Lamar Commuter Digital Network in Vancouver BC, can be updated "on the fly". "Advertisers can send an e-mail requesting that we change a price or other elements and we can quickly get the revised ad on the network," says Byron Montgomery, VP/GM of Lamar Transit Advertising.

For instance, an airline running an ad for a seat sale can change prices as seat inventory changes. "That is impossible to do with traditional transit advertising."

Although Lamar Digital Transit ads differ from traditional advertising, Montgomery says they complement mainstream ads well. "People see the busboards or subway posters for a company when they enter a transit hub. The message is reinforced on our network as they are waiting. When they take a seat and read the newspaper or interior transit cards, they see a similar message. In this way, we work with other media to keep an advertiser's message top of mind."



The Lamar Commuter Digital Network puts digital advertising directly in front of the Vancouver transit commuter

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VFEST

FLY ON THE ISLAND...

Virgin Mobile

Canada's extravagant brand

experience Virgin Festival was back this year, and it did not disappoint.

At Toronto's event last month, 40,000 concertgoers (including Virgin Mobile Canada's CMO, Nathan Rosenberg, below), took in over 60 performances as well as dozens of sponsorship activations by brands like Levi's, Xbox and Dentyne.

Virgin told sponsors that if they wanted to have a presence at the fest, they had to make it fun.

And for the most part, they listened. From shooting balls through toilet seats (Oxfam Canada) to a scavenger

hunt in search of a hippie, a cowboy and a dominatrix (CKIN2U), visitors to the large Vendor's Village were anything but bored.

Last year's hits, Energizer and Bacardi, were back to reprise their popular "spin-the-wheel" game and B-Live tent, respectively. *Strategy* sent a reporter to Toronto Island to check out which sponsors got it right, and which ones were off the mark this time around.



◀ By Annette Bourdeau ▶

Hit: MOTOROLA

Who doesn't want to be a rock star? Thousands of wannabes in Toronto and Vancouver dressed up like their favourite artists in Motorola's inflatable tent near the main VFest stage. Motorola supplied the gear and took the photos, handing out glossies for concertgoers to take home with them. And the mobile co made sure the brand experience didn't end at the show; participants were told to check out www.motorola.com/vfest to see if their shots made it online, as well as to enter a contest to win a \$1,000 "Motorola celebrity gift bag" with swag like phones and portable DVD players.

Miss: PONTIAC

At first glance, the auto brand seemed to have it all: an elaborate, well-designed tent featuring a live DJ, a chill-out lounge, an attractive young promo team and, of course, plenty of cars on display. Unfortunately, Pontiac made a huge mistake: instead of having concertgoers do something fun for swag like all the other sponsors, it had them complete a market research survey in exchange for "prizes" like T-shirts, key chains and a chance to win a car. Passersby were not impressed.



Photos by Jeff Balaban

A for effort: BUDWEISER ▼

Bud had a huge presence at the fest, including three large beer gardens and even its own third stage featuring up-and-coming talent. One of the gardens was pimped out with Bud "Big Rig" trucks, a shiny muscle car and an "Armchair Quarterback" game that let participants sit in a chair and throw a football for prizes. But while the beer gardens were consistently busy, the extra stage proved to be more than the concertgoers could handle: they already had their hands full racing between the first two stages, and as a result the Bud stage area was virtually empty.





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On October 4th, join the Ad Club for our annual OOH Day luncheon at the **Liberty Grand Governors Room**. This year's event features a panel of industry leaders, moderated by **Arlene Dickinson** from CBC's Dragon's Den TV Show. The panel will debate hot topics and showcase cool innovations.

Tickets are **\$100** (+GST) per ticket or **\$900** (+GST) per table of 10. Complimentary cocktail reception begins at 11am, followed by lunch, and then an after-party with cash bar. Go to adclubto.com to purchase tickets.

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